

Mid-Summer Number 1
The Sketch

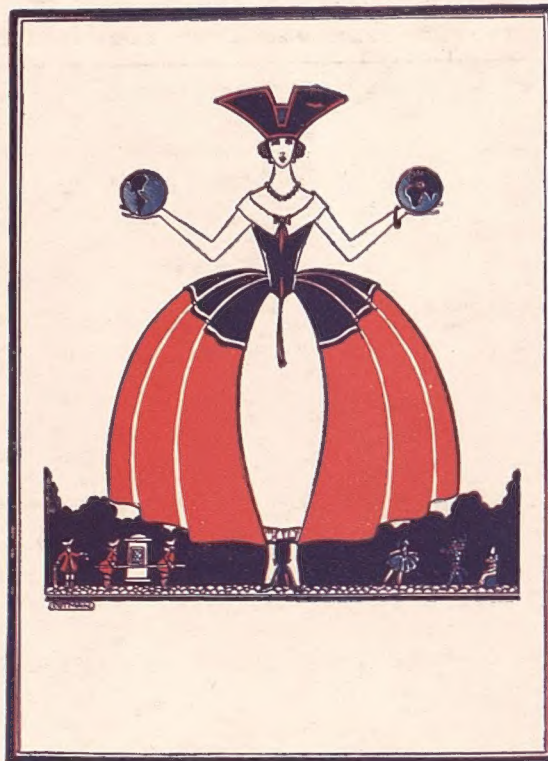


SUMMER-TIME

WHAT IS THE ORDER OF MERIT OF THESE POSTERS?



DESIGN BY OLIVE F. HARRIS. NO.



DESIGN BY KENNETH G. COTMAN. NO.



DESIGN BY HERBERT HELPS. NO.



DESIGN BY D. BROADFOOT CARTER. NO.



DESIGN BY ALMA FAULKNER. NO.



DESIGN BY O. VERHAGEN. NO.

We here present our latest Prize Competition, as fascinating as our last. All you have to do is to write your number of the order of merit of each of the above designs—the best twelve received in our competition for a poster design for "The Sketch"—in the space provided after No. under each. Fill in the signature form on page 3 of Cover, tear off the whole Cover, and post it to us (normal postage, 2d.) Address: £1000 "Sketch" Competition, "The Sketch," 15, Essex Street, Strand, London, W.C.2. Remember, we accept no responsibility for entries lost in the post; nor will we accept proof of postage as proof of receipt. The Selection Committee have already decided the order of merit, basing their choice upon the following points: adequate representation of the qualities of "The Sketch"; originality of idea; boldness of presentation; and artistic skill. We have published each design as sent in by the artist, but the absence of the word "SKETCH" in any design, or any slight inaccuracies in drawing or wording, were not taken into consideration in judging the order of merit, as they would be, of course, put right if used for poster purposes. The competitor who sends a list containing the largest number of correctly placed designs—most nearly corresponding

READ OVER ON TO PAGE 3 OF COVER.

Prattitudes for MOTORISTS by a MOTORIST

Motorists and Public Garages

by
W. BOYLE
Editor of The Garage



Sometimes motorists complain that their instructions for repairs or adjustments to be carried out to their cars are not attended to by public garages. The fault is not always that of the garages. Motorists are inclined to regard any mechanic or other employee whom they first encounter in a repair works as competent to receive orders direct from customers. In any well-managed garage this is not so, for it is obvious that instructions must pass through the office if they are to be properly recorded and executed

under supervision.

It is therefore important to ask for a member of the staff of a garage who has authority to accept instructions, and advisable to see that he makes a written note of the details, so that there may afterwards be no difference of opinion as to what was ordered to be done.

Many up-to-date garages now make a point of confirming all instructions for repairs, an acknowledgment form being made out while the motorist is giving the order, which he is then asked to sign. This system is obviously to the interests of all concerned, for a copy of the form is retained by the garage, and there cannot be any subsequent misunderstanding.

If a car has to go into a repair works and remain there for longer than a day, all loose articles should first be removed and left at home. Odd tools and other articles lying about in the door pockets and under the nest cushions are a source of much worry to garage proprietors; not because of pilfering, but because such oddments easily become mixed up with their own or other customers' property. The owner should, if the car is likely to be in dock for two or three days, go over all the detachable equipment that is on the vehicle,



with one of the garage staff, and agree a written list with him.

This system is greatly to the advantage of both parties, for not only does it enable the garage people to have everything ready when the vehicle is to be fetched away, but it also prevents the owner himself from making the mistake of insisting that a tool has been misappropriated when, in fact, the tool was not on the car when it was sent in. Of course, any special implements, such as valve and hub-cap spanners, should accompany the car on its going into dock.

A garage proprietor has a lien on any car for work that he may do to it; that is to say, he is entitled to retain possession of the vehicle until his account has been paid. When dealing with a garage where one is unknown, the usual banker's or other substantial reference should be given, if credit is desired, so as to avoid delay in delivery when the repairs are finished.



Practically every garage concern disclaims, by notice and by conditions printed on their stationery, all responsibility for damage caused by fire, theft, or road accidents. Motorists need not worry much about this, for their own insurance policies, if those policies are on standard lines, cover these risks. If, however, a car is not insured, the owner should ask the garage management to have it covered temporarily, and should at once pay the appropriate premium; it will not be a great sum. The disclaimer does not relieve a garage proprietor of responsibility for damage caused by the negligence of his men. What is "negligence" is a question depending on the circumstances of any given case; but, roughly, it means failure to take such care of property in his charge as a reasonable man would take of his own goods.

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The Sketch

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

No. 1636—Vol. CXXVI.

WEDNESDAY, JUNE 4, 1924.

ONE SHILLING.



A "DISCOVERY" FOR THE "RUE DE LA PAIX" REVUE: MISS BIDDY SOMERSET.

Miss Biddy Somerset is a young actress who played a small part in "Cartoons," the revue which was recently withdrawn from the Criterion. During the run of the production, however, Mr. Archibald Selwyn, the American producer, "discovered" her talent, and has engaged her to play in the

new "Rue de la Paix" revue, which is to be presented at the Théâtre Mogador in Paris for a week, before leaving for the United States. It is said to be the most spectacular and novel revue ever staged in the history of Broadway, and it will not contain a single American turn.

Photograph by Foulsham and Banfield, Ltd.



Motley Notes

By KEBLE HOWARD ("Chicot.")



"INVEST ME IN MY MOTLEY - GIVE ME LEAVE TO SPEAK MY MIND.."

TO-DAY'S TALK ON Highbrowism.

I PERCEIVE with some apprehension that it is becoming the fashion to speak of oneself as "highbrow." This term, hailing from America, started by being a reproach. People accused of being "highbrow" used to repudiate the suggestion with indignation. To-day, if you tell a young person she is "highbrow," she will blush with pleasure.

A few days ago I received a letter from a young woman whom I have known from the cradle. (From her cradle, of course, not mine.) She suggested that she should descend on me, with a party of friends, for tea. (Tea is always highbrow.) The party was to include a certain Mr. X—.

"I am afraid he is terribly highbrow," wrote my young friend; "but so am I."

This puzzled me. She is not a lineal descendant of the highbrows. I mean that she never took a University degree, or even, so far as I know, honours in the Oxford or Cambridge Locals. I am quite sure she does not know Greek, and I should suspect her French of being extremely school-roomy. I doubt if she could pass an examination on the literature of any country, and I don't think she has ever written a line for publication.

By what weird metamorphosis, then, has she suddenly become "highbrow"? You can't be highbrow simply because it is the fashion. You can dance because it is the fashion, or you can play tennis, or do wool-work, or perch yourself on the pillion—I believe they call it the pillion—of a motor-bicycle. All those

things are a matter of will. But no amount of will can make a highbrow out of a person who is not a highbrow born and self-trained.

At the moment, as a matter of fact, there are no highbrows in this country. Highbrowism was stunned by the war. Highbrowism demands leisure, and some means, and, above all, the attention of leisured people.

Since the war, everybody has been struggling to make money. (I exclude the noble army of profiteers, but you won't find many highbrows in that gallery.) That is the brutal truth. Even Mr. William Archer, who was the most determined highbrow the world has ever seen, who translated (and, I suspect, adapted) Ibsen for the English stage, who took an umbrella to first nights, who grew side-whiskers before the conscientious objectors thought of them, who wrote for papers that paid badly because

he could be as serious as he liked—even Mr. William Archer, of all people, has turned out a melodrama, and made a fortune with it in America and in England. I mention that to show you that highbrowism, for the time being, is as quiescent as a door-nail.

The modern young person who styles himself or herself highbrow does not know the meaning of the term. They think they are highbrow if they borrow a theatre on a Sunday evening, and get a certain number of keen young actors and actresses to

he does not care. He knows he is going to suffer. But that does not prevent him from going straight ahead. He is no more to be silenced by ridicule or poverty or discouragement than Solomon Eagle.

If the highbrow ever thought things out from the worldly point of view, he would put the case to himself in this way. He would say:

"This cause that I am backing has no earthly chance of success. There is no money in it, no fame, and no credit. It is going to make terrible demands on my energy, physical and nervous. It is going to absorb the best years of my life, years which will never return. When I have accomplished the task that I have set myself, I shall probably be down and out.

"All that is by the way. I am going to do this thing because I feel that I have got to do it. I should hate myself if I did not do it. And there will be a certain amount of joy in doing it because the work will allay the cravings of such small soul as I happen to possess.

"In the meantime, I am alienating all the people who might help me forward in the utilitarian world. They know I am riding for a fall, and they are waiting gleefully to see me do it. Not one of them will come forward to pick me up.

"What does that matter? I have got to die, anyway, so I may as well die in a good cause. If there were no fools like me in the world, the world would stand still. I don't flatter myself that I shall move it forward, but I shan't have shoved it back.

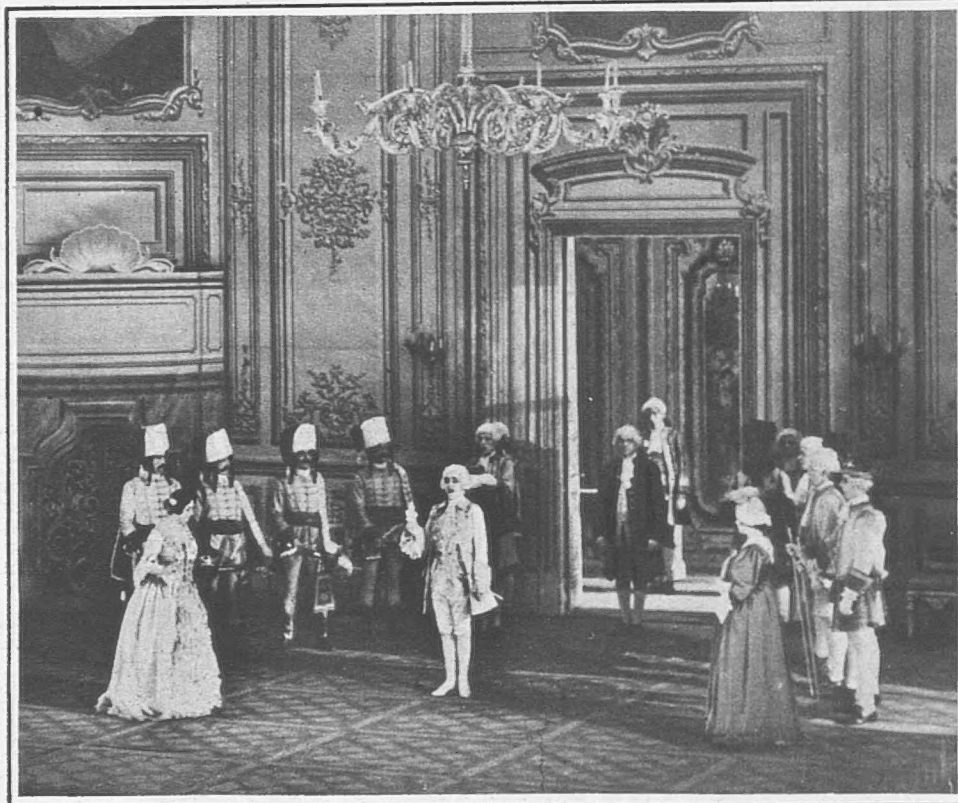
So here goes!"

That is what he would say to himself if he got as far as saying anything. In point of fact, he never stops to reason the matter out. He just goes bald-headed for the furnace.

At least, he did. Then came a sterner struggle, and everybody who fought on the right side, or from the right motives, was a highbrow. So the intellectual highbrow went out of existence, and he will not come to life again until the sterner struggle is over.

I don't want to depress my young friend. I know what she means. But if she comes to tea with me as a highbrow she must come in the uniform of the highbrow, which is sackcloth. And she will get the provender of the highbrow, which is ashes.

I shall be interested and amused to see what Mr. X—, the noted highbrow, thinks of that.



THE GREAT SUCCESS OF THE GRAND OPERA SEASON AT COVENT GARDEN:
STRAUSS'S "DER ROSENKAVALIER."

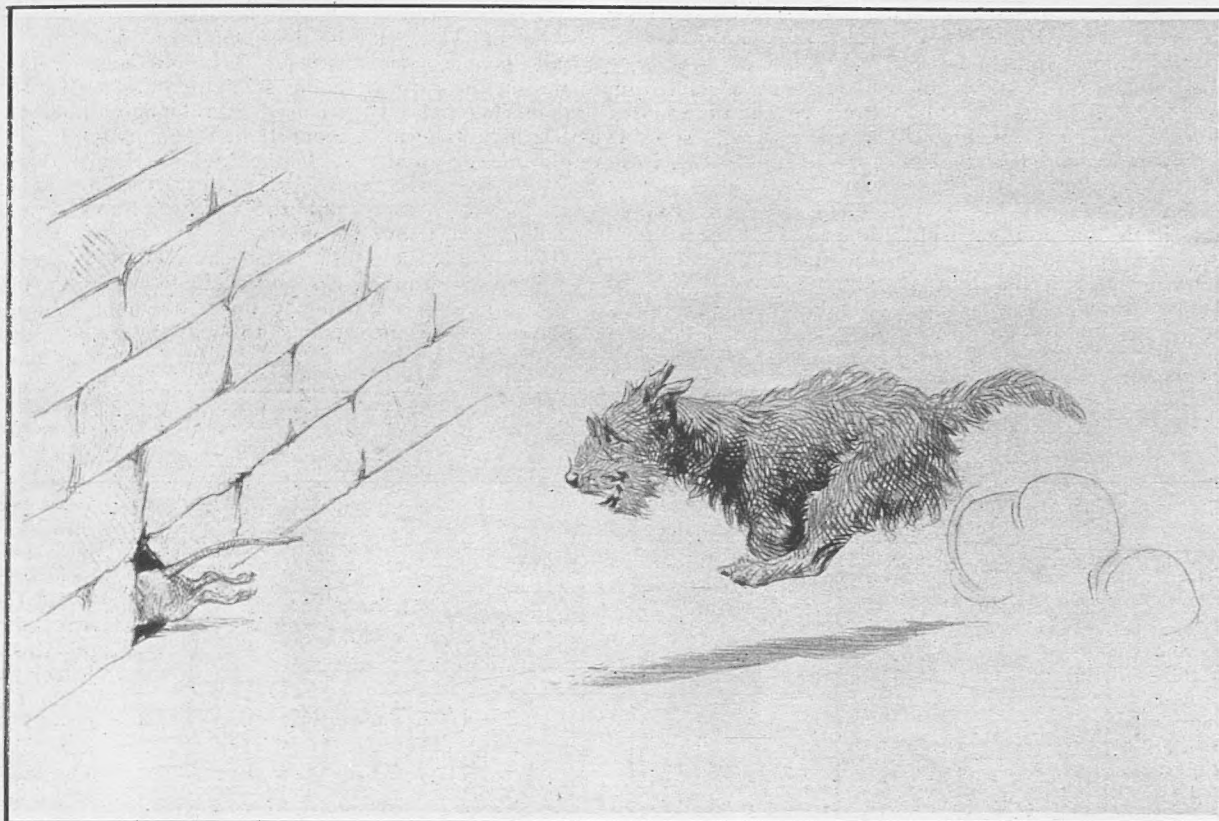
The production of Strauss's "Der Rosenkavalier" has proved the outstanding success of the Grand Opera Syndicate's Season of Opera at Covent Garden, and the opera has been given to brilliant audiences each time it has been performed, and has been described as the finest production given there of any opera within living memory. Herr Bruno Walter is a magnificent conductor, and the cast all sang admirably. Our photograph shows the arrival of Octavian, the Rosenkavalier (Mme. Delia Reinhardt), with the silver rose at the house of Sophie (Mme. Elizabeth Schumann). The rôle of Baron Ochs was sung by Herr Richard Mayr, who is famous for his rendering of this part.—[Photograph by the "Times," taken with a Taylor-Hobson-Cooke lens.]

perform a play which all the managers have rejected. They think this play must be a highbrow play simply because all the managers have rejected it.

Nonsense. Many of these plays are purely commercial plays—that is to say, plays that are aching to draw money in thousands to the box-office of a regular theatre. But for these Sunday performances they never would have drawn any money anywhere at all. For this reason, the people who engineer these Sunday performances, and the keen young actors and actresses who perform them, are to be highly commended. They would be still wiser if they kept the rights of the plays and produced them themselves.

But that does not make them highbrows. A highbrow is a person born to suffer. He is a pioneer. He is at least twenty years ahead of his time. He is a martyr. And

Dog Etchings: Second Series. No. II.—Dog Verses. No. XI.



IF ONLY.

IF Cook had only let me be (why must she interfere?)
 And jumped at once upon her chair and left the coast quite clear;
 If only Mary hadn't yelled when it dodged round the pail,
 And dropped the tea-things with a crash and trampled on my tail;
 If only William hadn't shut and banged the pantry door,
 And sent me spinning round and round across the kitchen floor;
 If only Puss had been asleep (the way he spat and cursed!
 No gentleman! He must have known I spotted it the first);
 If only everyone had left the simple job to me
 It wouldn't now be safe at home and making game of me.
 But there—since Mary and the cook, the knife-boy and the cat,
 Refused to give me half a chance—I've missed the beastly rat.

JOE WALKER.

"Sketch" readers who admired our recent series of dog etchings, by the well-known American artist, Miss Marguerite Kirmse, will be interested to see that we are publishing a second series of these

delightful doggy studies, for each of which Mr. Joe Walker, the author of our series of "Dog Verses," has written a special little poem. This is the second of our new series.

FROM THE ETCHING BY MARGUERITE KIRMSE.

Fifty – and Famous for 30 Years: G. G., and Family.



THE YOUNGER DAUGHTER OF THE FAMOUS
ACTOR-MANAGER: MISS ROSA GROSSMITH.



THE THIRD BEARER OF A GREAT STAGE
NAME: MR. GEORGE GROSSMITH JUN.



SON AND YOUNGER DAUGHTER OF MR. GEORGE GROSSMITH:
MISS ROSA GROSSMITH AND HER BROTHER GEORGE.

FIFTY YEARS OF AGE
LAST MONTH: MR.
GEORGE GROSSMITH,
THE POPULAR
FAVOURITE.



WITH HER YOUNGER DAUGHTER AND SON:
MRS. GEORGE GROSSMITH.

Mr. George Grossmith, the famous comedian, dramatist, and actor-manager, celebrated his fiftieth birthday on May 11, and has been acting for the past thirty years. He is, of course, the son of the late Mr. George Grossmith, the well-known actor and entertainer, and his name is closely associated with the great Gaiety successes during the reign of Mr. George Edwardes. Later, in conjunction with Mr. Edward Laurillard, he was responsible for many successful productions; and on

the dissolution of the partnership in 1920, became head of the present firm of Grossmith and Malone, which controls the Shaftesbury, Winter Garden, and His Majesty's. His elder daughter, Miss Ena Grossmith (in private life, Mrs. Alec Robert Mawson), is well known as an actress, and our photographs show Mrs. Grossmith and her younger daughter and son. Mr. George Grossmith is now to be seen in "To-night's the Night" at the Winter Garden, in his original part.

Photographs by Dorothy Wilding and Stage Photo. Co

Roumania's Queen and Her Only Unmarried Daughter.



QUEEN MARIE OF ROUMANIA ; AND PRINCESS ILEANA—WHO IS EXPECTED TO VISIT ENGLAND SHORTLY.

Princess Ileana of Roumania, the youngest and only unmarried daughter of the King and Queen of Roumania, who is expected to visit England shortly, was born in January 1909. Her sisters are the Queen of Yugo-Slavia and the ex-Queen of Greece; and she has two brothers, the

Crown Prince of Roumania and Prince Nicholas. The Queen of Roumania, who is well known as an author, is the Hon. President of the Roumanian P.E.N. centre, and promised to attend the lunch given yesterday (June 3) by the P.E.N. Club in London.

Plays of the Moment: No. XXIII. "Romeo and Juliet."



FULL OF THE SPONTANEITY OF YOUTH: MISS GWEN FFRANGCON-DAVIES AS JULIET.

"Romeo and Juliet" is, above all, a tender romance of first love, and demands from those who play it, not only the ability to deliver its exquisite musical poetry, but to express themselves with the spontaneity of youth. It is just this quality of dewy freshness and innocence which

Miss Gwen Ffrangcon-Davies captures so admirably in her rendering of Juliet, and it is this which makes her impersonation of Shakespeare's child heroine one of the most enchanting ever seen. Our page shows four studies of the Regent Juliet.

Photograph by Yvonne Gregory.

Plays of the Moment: No. XXIII. "Romeo and Juliet."



"THERE SHE LIES, FLOWER AS SHE WAS": MISS GWEN FFRANGCON-DAVIES AS JULIET, AT THE REGENT.

Miss Gwen Ffrangcon-Davies, whose performance in "The Immortal Hour" roused so much enthusiasm, and who appeared as Eve in the original production of "Back to Methuselah," has further proved her high quality as Juliet in "Romeo and Juliet," recently produced at the Regent.

Londoners have seen many Juliets, but seldom a younger, sweeter, or more charming version than Miss Ffrangcon-Davies'. She is the romantic child inspired by first love, never arch and never precocious, but adorable and as fascinating to the audience as she is to her Romeo.

Photograph by Yvonne Gregory.

MARIEGOLD IN SOCIETY.

KINGS and Queens may be as thick as leaves in Vallombrosa this season, but we don't grow tired of them, in spite of our democratic experiments. Wembley, on the very first real summer day we have enjoyed this year, was a riot of patriotism in its welcome for our own King and Queen, and of enthusiasm for the visiting Sovereign and his Queen. When the party drove up the assembled crowd cheered vociferously, and there was a big crush of people anxious to get a good view of the Italian royalties. Princess Mafalda is a most charming young girl, quite unaffected and most simply dressed. She nearly always wears a string of very small pearls as her only adornment; while the Queen of Italy often has one of the "choker" necklaces of large pearls tightly round her throat, and fastened at the back with two fine single diamonds. She possesses a great deal of rather unusual jewellery, and the other day I noticed that she wore two most attractive diamond hat-pins like small maple-leaves in her hat.

But to return to the Exhibition. How marvellously tireless royalty are when on pleasure bent! The two Kings and two Queens visited over a dozen pavilions, and saw them all very thoroughly. The King seemed specially to enjoy the West African section, and walked round acting as guide to other members of the party, and pointing out features of note. He seemed particularly interested in the native workers occupied with their various crafts in the village. Lady Guggisberg was with their Majesties during their visit to "West Africa," and explained many phases of life there to the Queen.

"Canada" was, of course, of great interest to the Royal party, and the Queen had a great deal to say to Queen Elena when they were going round the Canadian Pavilion. "That is his house," she remarked, as they passed the model of the Prince of Wales's ranch; and she also discussed a number of the other exhibits. The extraordinary knowledge which our King possesses in regard to his Dominions is displayed whenever the royalties visit Wembley, and he kept King Victor informed on every kind of topic as they conversed in French during the round. I noticed that the Italian King was extremely interested, and, on leaving the Exhibition, went off with a big book on the Kenya Colony tucked into the pocket of his lounge suit. Everyone was most interested in the tour, and the royalties were over half-an-hour late in sitting down to their lunch in the Government Pavilion, owing to the time they spent in sight-seeing in the morning. The Queens both looked enchanting—our own Queen Mary in a dress of pale-grey Nottingham lace, her short cape fastened at the back with a narrow tie of georgette, and the Queen of Italy in a fringe-trimmed dress under a cloak of cinnamon-coloured crêpe-de-Chine. And, talking of Wembley, one of the jokes of the moment is about the little white-and-purple tickets of admission which "Fellows" of the Exhibition hand out freely. They look rather like Treasury notes in the distance, and I'm told that they are "almost currency," and that economical "Fellows" use them for tipping purposes!

And then there was the glorious pageant of the State Ball. One of these ceremonial

affairs is very like another. Everyone puts on her finest jewels and most becoming gown, and it is all very stately and impressive. On Wednesday last the Queen looked simply wonderful in her gown of gold and silver, made of the very newest material, which is of silver tissue with a backing of gold. Ostrich feathers are of the first importance where dress is in question this year, and half the smart evening gowns are adorned with fringes and tufts of ostrich; but her Majesty followed the latest fancy with a difference, as her gown was embroidered with feathers in diamanté.

As a rule, there are not very many girls at State Balls, but this year's company included a number of beautiful *jeunes filles*,



1. Angela's tennis has always been of the pat-ball variety, although she strives to present a professional appearance. At present she wears both a Lenglen band and a Wills eye-shade.

among whom were several brides-elect, such as Lady Mary Fox-Strangways, Miss Sibyl O'Neill, and Miss Phyllis Scott, the daughter of Lady Elizabeth Scott.

But to return to less regal entertainments—though, with so many royalties about, a party simply *has* to have some Royal Highnesses at it to count much in this amazingly brilliant season—Lady Astor's dinner and reception in honour of the Queen of Roumania was, like all Lady Astor's parties, not in the least formal or ceremonious, though in addition to Queen Marie, who looked very well in a pale-green frock, Prince and Princess Arthur of Connaught were present. The hostess, in white and silver, wore her fine Cartier tiara, which bears the historic Sancy diamond as its chief jewel; and the varied company included Lord and Lady Londonderry; Lady Cynthia Mosley, very beautiful in white, and with her hair dressed in quite a new way, with a tiny fringe and big chignon; the Duke and Duchess of Atholl; Lady Lavery,

in white, with one red rose to relieve it; and any number of other political and social well-knowns.

Lady Astor's house in St. James's Square—which is, incidentally, a most awkward one to drive up to, as it lies in an angle of the top left-hand corner—was a perfect bower of flowers; and the hostess's little boudoir, which has its walls adorned with the most lovely pictures, was particularly charming and reposeful with its decorations of flowers sent up from Cliveden. The hall was full of fragrant lilac, for Lady Astor is a great believer in making the foot of her staircase as attractive as her rooms.

There have been any amount of dances of late, too, for the days before Derby Week are always favourite ones with hostesses. The young men are apt to be a little distracted with Epsom considerations this week, and many people like to get their balls in before Whitsuntide if possible, so we had crowded nights. Lady Wimborne's dance in honour of the coming-of-age of Mr. Ivor Guest, and of the début of Miss Rosemary Guest, was one of the smartest balls we have seen so far. Both the Prince of Wales and the Duke and Duchess of York came in during the evening, the Duchess looking charming in pink, with feathers at the foot of the skirt, and a pink tissue bodice; and though several hundreds of guests were present, at no time were the rooms uncomfortably crowded. Miss Guest wore a picture frock made on Early Victorian lines, with a full skirt and circles of pink roses against a white background—a charming change from the tube-like dresses which have been almost a uniform for so long. Lady Wimborne's gown was very original, as it was of blue-shaded beads in a trellis design over white, and her jewels included a diamond head-dress and a dog-collar of diamonds with little pendants to it. Naturally, there were a number of the young married women present, Lady Warrender being in noticeably good looks and wearing a dress of ruby-red georgette with gold embroideries round the waist. Lady Massereene was in flame-colour, with blue tulle and scarlet roses, one of which was fastened behind her ear in Spanish style; and Lady Londonderry had a beautiful lace dress over gold, and had a bandeau of emeralds and diamonds in her hair. Lady Harcourt and Lady Beauchamp both brought daughters, and Lord Beatty came with his wife.

Then there was the most crowded affair of the season—I mean the ball in aid of the Italian Hospital at Mrs. Ronald Greville's house in Charles Street. The mansion was so packed that when the King and Queen of Italy arrived, it was with the utmost difficulty that a way could be cleared for



them to mount the stairs to the ball-room. Mrs. Greville herself, who had been dining with Lord Iveagh before the dance, had to convince the police of her identity before she was even allowed to drive up to her own front door! All the men of the Italian Royal party, which included the Prince of Piedmont as well as the King, were in uniform, and Queen Elena was in smoke-blue chiffon, with a graceful cloud-like drapery at the back. Mrs. Greville had the most effective gown of pale-green embroidered

amused to note, we now put on our best frocks—a sign that we have recognised it as a masterpiece, no doubt); and a good many lovers of music, like Lady Curzon (wife of the motorist Viscount) went to Covent Garden to enjoy the witty and brilliant "Ariadne auf Naxos." Then, in the afternoon, there were one or two private concerts, including that given by Mrs. Glasgow, at Moncorvo House. A large audience assembled to hear Mr. Vernon Warner play, and those who were too busy greeting friends in the tea-room to come and take their seats in the concert-room missed some excellent music. Bach was the first selection, and this was followed by some French airs arranged by Godowsky, Scriabine and Debussy, and the programme finished with some Chopin. Mrs. Glasgow's lovely ball-room looked its best with the sunshine filtering in and lighting up the big tapestries which adorn its walls. Of flowers there were but few, for the room needs little; but the lilies and red hawthorn (out of Mrs. Glasgow's own garden) which stood near the piano, helped to lighten the crimson brocade decorations. Albertha Lady Blandford, who was with Countess Lutzow, listened with real enjoyment, and so did Admiral Mark Kerr, Mrs. Devereux and her daughters, and many others. Mrs. Glasgow wore a very smart dress of black Chantilly lace embroidered in fawn colour and edged with gold galon, and her daughter Marjorie was very charmingly youthful in her peach-coloured organdie piped with pale-blue.

Another musical party to which I went was a very unusual affair, as I never before remember the hostess and her sister both singing at a concert, as was the case at Mrs. Leonard's hour of music. Both Mrs. Leonard and Mlle. Jeslein are accomplished and artistic musicians, and they sang songs by Poldowski (Lady Dean Paul), Faure, Duparc, and Gustave Ferrari, quite admirably, while Mr. Phillipowski played Schumann and some Chopin, which he gave splendidly. Mme. Donner, the wife of the Finnish Minister; M. Palmstierna, the Swedish Minister; Lady Strachey, and Lady Southwark, who is herself a good pianist and a clever artist and author, were among those present.

My other social engagements included the dinner given by Mrs. James Corrigan, where the hostess, with true American prodigality, had provided a lavish cabaret entertainment to supplement the ordinary social pleasures of dinner. The Trix Sisters, some artists from the "Midnight Follies" and other vocalists and dancers gave a first-class performance, and favours were distributed during the courses. Some 130 sat down to dinner, including Lord and Lady Willington, Lady Helena Gibbs, Mr. and Mrs. Lionel Tennyson, Lady Moira Combe, and many others. Lady Louis Mountbatten and Lady Brecknock were two of the loveliest guests, and the hostess wore a wonderful white frock embroidered in green with a trail of roses, and was wearing two strings of pearls. Altogether it was a most sumptuous evening.

Other news of the week? I expect that everyone will be interested to hear that Miss Gladys Cooper has decided to let her lovely golden hair grow again. It is now tightly rolled up at the back, and looks as if it were still cut close, but it is not. She was looking very charming the other evening when I saw her at Blanchard's—which used to be Murray's Club. Her dress was of lizard-green, with a Greek key pattern designed in gold. At her table were Constance Collier (in a black frock embroidered in deep tones of red and blue), and Ivor Novello of the perfect profile.

There is one theatrical sensation of the moment which is causing much excitement. Those of us who like to have our flesh made to creep should not fail to go to the Prince of Wales's to see the Yiddish Players. The fact that many people do not understand the language is of no consequence! Most things sound extra impressive if you cannot follow them; and the acting is simply magnificent. Mr. Swartz in "Ghosts"—especially in the last act—gives one of the finest bits of realistic acting I have seen for years. In fact, he filled me with such terror that I had to look away from the stage for quite a long time, for fear that my feelings should get the better of me and that I should get up and shriek, or do something equally unconventional. "The Seven Who Were Hanged" is even more impressive.

And then the French plays thrilled us all. Mlle. Cécile Sorel is a very great artist, we all agree, but, personally, I think her ideas of costume are somewhat peculiar. Some of her effects in "The Taming of the Shrew" were very odd in that respect. Then she gave "La Dame aux Camélias" in modern dress, and many of the critics said that it dated the play, and that it ought to have been done in the dress of the period. With which one agrees, but the costumes should be accurate. When they are like those in "Le Demi-Monde"—well, well, well! Mlle. Sorel herself is the worst offender in this respect. Her company, though most of the details of their clothes are wrong, do manage to convey the idea that they mean to be what we call "Victorian"; but Mlle. Sorel's idea of that period is a sort of adaptation of eighteenth century fashions to modern taste! Of course, she looks divine in them, and the clothes themselves are exquisite, but they could not have been worn by the Baronne d'Ange.

One of the most attractive of her dresses was flame-colour trimmed with ostrich feathers of the same hue. It had a tight eighteenth-century bodice, except about the sleeves and shoulders, where it was modern; and instead of the crinoline she had the eighteenth-century panier effect—this was, in fact, the



2. And she has a decorated shade, also, which she wears upside down in the evenings, giving a fine Russian effect.

in gold thread, and was wearing her big Cartier tiara, which is carried out in the favourite Empire shape. In the crowd it was just possible to get a glimpse of the Prince of Wales and the Duke and Duchess of York (the last in the glittering white frock she wore at the first Court) as they went in to supper in Mrs. Greville's morning-room, where the Prince de Croy, with his handsome wife, in white and silver, Sir Rennell Rodd, and a few others had been invited; and, of course, there were numbers of well-known folk present, including the Duchess of Sutherland, Lady Gainford, in a unique diamond tiara in a design of Maltese crosses, and ever so many more.

And when we are on dancing topics, there is one ball which I certainly mean to attend, and that is Lady Tree's dance at Moor Park, on Friday, June 13, in aid of the League of Mercy. It is sure to be a splendidly arranged festivity, and is to help an excellent charity. Moor Park is a beautiful house; and on a hot June night, what is more delightful than a run by car to the country and a dance in spacious rooms? Those who do not possess motors of their own can take tickets which include conveyance to and from the ball in a Daimler car at the cost of £2 2s., while tickets without transport facilities are 30s. Five Duchesses—their Graces of Norfolk, Rutland, Grafton, Newcastle, and Westminster—are among the patronesses, and half the smart folk in town will be taking parties.

And music last week, we have had a glorious orgy of it. First the wonderful "Rosenkavalier" again (for which, I am



3. One day a wonderful improvement was remarked in her tennis. The onlookers were enthralled. The shade had slipped a little, and Angela was playing blindfold!

keynote of all her clothes. Of course, her reply to this would be, "Moi je suis belle," and it is perfectly true; but she would look equally so in costumes as worn at the time when Alexandre Dumas fils wrote the play.

MARIEGOLD.

Slender Débutantes who Presented "Fat" Purses.



THE SISTER OF THE COUNTESS OF CARNARVON:
MISS PHILIPPA WENDELL.



A GROUP OF THE BRITISH DÉBUTANTES: MISS HELEN BRUCE-DICK, MISS NORMA ROGERS, MISS EILEEN MYERS, MISS JANE CLARKE (BACK ROW), AND (IN FRONT) MISS FRIEDA LEWIS, MISS GWENDOLINE LE BAS AND MISS ROSEMARY BUCKLEY (L. TO R.).



FOUR OF THE AMERICAN DÉBUTANTES: MISS EVANS SEWELL, MISS PHILIPPA WENDELL, MISS BARBARA DIXON, AND MISS MARION MITCHELL (L. TO R.).



ARRANGING HER SISTER'S FEATHERED FLOUNCE:
MISS MIMI BROCKAW, WITH MISS BARBARA BROCKAW.

The dinner and dance at Lansdowne House last week in aid of the Rockefeller Foundation Gift British Appeal was an important and successful function, the cortège of débutantes who presented purses to the Duchess of York being particularly attractive. They were dressed, as if for a bridesmaids' procession, in beautiful feather-trimmed gowns, and

represented both Greater Britain and America. Miss Philippa Wendell, who was one of the U.S.A. contingent, is the younger sister of the Countess of Carnarvon; and Miss Norma Rogers is a Canadian by birth, being the elder daughter of Mrs. Rogers, who has come over to England with her two girls for the season.—[Photographs by Alfieri.]

An English Beauty's Engagement to a French Count.



TO MARRY THE COMTE DE CRAMAYEL: MISS MARY LATTÀ.

Miss Mary Latta, who is one of the most beautiful girls in Society, is the younger daughter of Sir John and Lady Latta. Her engagement to the Comte de Cramayel, only son of the Marquis and Marquise de Cramayel, of Paris, has just been announced. Our

portrait-study shows Miss Latta wearing a beautiful eighteenth-century Venetian costume, which recalls a Longhi picture. It will be remembered that the marriage of Miss Latta's elder sister, Sybil, to Major P. A. K. Spence, of Oatleys Hall, Brackley, took place last year.

Camera Portrait by Hugh Cecil.

We are Seven – and the Amateur Golf Champion.



MR. E. W. E. HOLDERNESS
(WALTON HEATH; ENGLISH).



MR. E. F. STOREY (CAMBRIDGE
UNIVERSITY; ENGLISH).



DR. J. D. MACCORMACK (HERMITAGE;
IRISH).



MR. W. A. MURRAY (WEST HILL;
SCOTTISH).



MR. JOHN CAVEN (COCHRANE CASTLE;
SCOTTISH).



MR. ROBERT HARRIS (ROYAL
AND ANCIENT; SCOTTISH).



MR. ROGER WETHERED (WALTON HEATH;
ENGLISH).



MR. DENYS KYLE (ROEHAMPTON; SCOTTISH)
WHO DEFEATED MR. TOLLEY.

The last eight in the Amateur Championship—played last week on St. Andrews' classic green—consisted of four Scots, three Englishmen, and one Irishman. Mr. Denys Kyle's progress was watched with special interest and enthusiasm, as this young golfer of twenty-seven is a St. Andrews player, who learned his game on his famous home course, although he has been in the South in business for the last year or two; and he defeated Mr. Harry Braid, after a sensational match, and then

gained a victory over Mr. Tolley, the latter match being a neck-and-neck struggle in which Mr. Kyle won because he played the better, and took the match by 3 and 2.—Mr. Roger Wethered played magnificent golf throughout the meeting, and, in the fourth round, for example, was out in the grand score of 33 against Mr. Clive Leese.—The semi-finalists were Mr. E. F. Storey and Mr. Wethered; and Mr. W. A. Murray and Mr. E. W. E. Holderness—[Photographs by S. and G. and P.I.C.]

The Duke of Beaufort's Elder Daughter and Her Fiancé.



ENGAGED TO BE MARRIED: BLANCHE COUNTESS OF ST. GERMANS AND CAPTAIN G. F. V. S. DOUGLAS.

The engagement of Blanche Countess of St. Germans to Captain G. F. V. S. Douglas, 15th Hussars, son of Mr. F. J. Douglas, has been announced. Lady St. Germans is the elder of the two daughters of the Duke and Duchess of Beaufort. Her marriage to Lord St. Germans took place in

1919, and she lost her husband in 1922. She has two little girls—Lady Rosemary Elliot, born in 1919, and Lady Kathleen Elliot, born in 1921. Lady St. Germans, like her mother, and sister, Lady Diana Somerset, is a keen horsewoman, and hunts regularly with the Beaufort.

Photograph by S. and G.



The Clubman. By Beveren.

New Stories.

Miss Helen Marr, who has devoted a large portion of her life to finding out new stories, was telling me the other day that the task gets harder and harder. Once upon a time English tale-pitchers got many ideas out of way-back American journals—Mr. Lewis Sydney, who used to be the raconteur of Pélissier's "Follies," once confessed to me what a source of inspiration those publications could be—but nowadays, so it seems to me, there are more American papers "lifting" stories from their British contemporaries than there are papers on this side that do the scissoring; and I have even seen anecdotes clipped from American publications and Anglicised for use over here that five or six months later have reappeared in the same American journals, but in their new form—which does indeed show what a paucity of new stories there is.

One of the best tales ever told by Miss Marr was one which had its birth in a Transatlantic journal. But she improved upon it, and got two laughs instead of one. It was the story of the Western city that wanted some statuary, and ordered a replica of the Venus de Milo. The American version ended with the local council claiming damages from the railway company because they found Venus's arms broken. Miss Marr got an extra laugh by adding, "And the railway company paid up."

Mr. George Graves's Latest.

The rise of motoring brought along new incidents that had a humorous turn. So did aeroplaning. Now it is the turn of broadcasting. I read the other day that Adam must have been the first person to practise broadcasting "because a loud speaker was made out of his spare parts"—an ingenious enough play of thought on the Biblical version that Eve came into being because Adam was deprived of a rib.

All the same, the humorous stories we like best are those that seem to spring out of actual life, to have a ring of probability about them. And perhaps the surest means of arousing hearty, kindly laughter is to tell something that has a racial characteristic as its keynote. Look how quickly a certain story invented by Mr. George Graves, the comedian, has gone round.

It is the tale of the Jewish tradesman on his death-bed, with his wife and his sons and daughters gathered round him. In weak tones he inquires "if

Solomon is there?"—and Hyman—and Rachel—and the others? Yes, they were all there, in sorrowful and dutiful attendance.

Then, quickly and angrily, he asks, "Well, who in the name of thunder is minding the shop?" Mr. Graves had not told that story a quarter of an hour before it was being repeated in the West End. In a couple of days it was in print both in a weekly and in a London daily.

Mr. Graves now pretends that he is annoyed, because immediately he began to retail the yarn to others he lost the credit of having invented it.

Lord Grey's Eyesight.

There are men to whom it seems natural to hearten and encourage others. Always they are men who in their own peculiar, personal way possess the secret and the gift of friendship. At the Liberal Conference at Brighton recently, Lord Grey of Fallodon, who when he speaks still speaks to the Chancelleries of Europe, made one of his rare orations. Though Lord Grey's physical health remains good, the condition of his eyes still worries him.

Just before he set off to make his speech he had a talk with Mr. Harry Preston, who in the course of his busy life must have extended words of cheer to hundreds of people, chiefly because it is his nature so to do.

They spoke of recoveries from illness brought about by Nature's workings as much as by the doctors; and Mr. Preston mentioned two cases, known to him, of recovery from serious eye trouble which could be traced purely to the fact that every seven years or so most men undergo what in effect is a change from one physical and mental phase to another.

At any rate, Lord Grey walked off to make his speech, smiling and in high humour—and also smoking one of Mr. Preston's cigars.

Gallops on the Bournemouth Sands.

Extraordinary man, Harry Preston! Everyone knows of his prowess forty years ago as an amateur boxer. There are some who remember him as a Rugby footballer; others as a noted breeder of bull-terriers, or as a motor yachtsman who once ran aground on the Goodwin Sands. Now, after about fifteen years, he has gone in for riding exercise again; and, believe me, the other day, speaking casually of the days long ago when that great jumper and fine stayer, Wild Man of Borneo, was being trained on the Bournemouth sands, he said that several times he had a gallop on that ultimate winner of the Grand National.



THE ROYAL BROTHERS AS POLO OPPONENTS: THE PRINCE OF WALES AND THE DUKE OF YORK PLAYING IN THE RANELAGH V. WANDERERS MATCH AT RANELAGH.

The Prince of Wales played in the Ranelagh team which defeated the Wanderers last week. The side was the Prince of Wales, Major Metcalfe, Sir John Milbanke, and Sir Ernest Horlick; and the Wanderers' side was the Duke of York, Sir Philip Sassoon, Major Walker, and Mr. Winston Churchill.—[Photograph by Alfieri.]



THE ROYAL ITALIAN VISITORS AT RANELAGH: PRINCESS MAFALDA, THE DUCHESS OF YORK, AND THE PRINCE OF PIEDMONT.

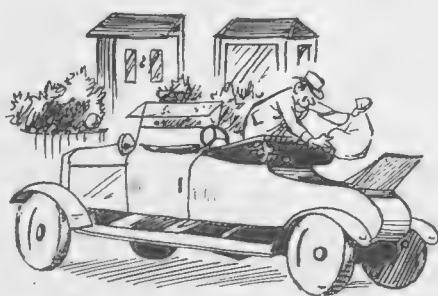
The younger members of the Royal Italian family visited Ranelagh to see the International trial polo match on Tuesday of last week. Our snapshot shows Princess Mafalda and her brother, the Prince of Piedmont, in the polo pavilion with the Duchess of York.

Photograph by S. and G.

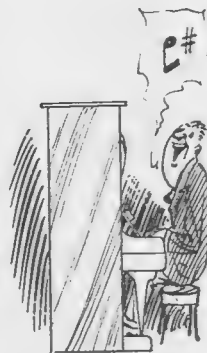
Sit Up and Take Notice, All Ye Readers!



This is the Thou. "The Sketch" gave.



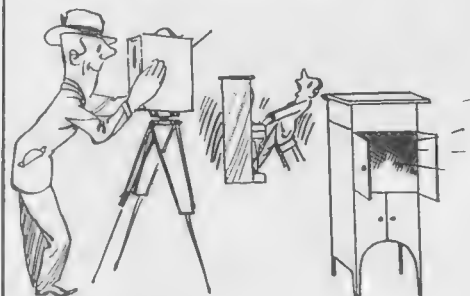
This is the Car that carried the Thou. "The Sketch" gave.



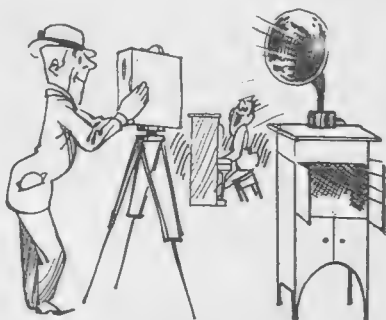
This is the Pianola played when Jack rejoiced when he won the Car that carried the Thou. "The Sketch" gave.



This is the Ciné-Kodak Prize that "moved" the scene as the Piano played when Jack rejoiced when he won the Car that carried the Thou. "The Sketch" gave.



This is the splendid Clifto-phoné that added its strains as the "Kodak" took the moving scene as the Piano played when Jack rejoiced when he won the Car that carried the Thou. "The Sketch" gave.



This is the Wireless Ethovox that spoke aloud when the Clifto-phoné sang as the "Kodak" took the moving scene as the Piano played when Jack rejoiced when he won the Car that carried the Thou. "The Sketch" gave.



This is the Hundred Pounds in cash Bob gave to Babs as the Wireless spoke when the Clifto-phoné sang as the "Kodak" took the moving scene as the Piano played when Jack rejoiced when he won the Car that carried the Thou. "The Sketch" gave.



This is the Fifty—firmly grasped—that was linked by Joan from the crisp white notes she had won herself as Bob gave Babs a hundred down as Wireless spoke when the Clifto-phoné sang as the "Kodak" took the moving scene as the Piano played when Jack rejoiced when he won the Car that carried the Thou. "The Sketch" gave.



These are the Tanners—good and five—Bill and his pals took to themselves as their very own gains after Joan had banked the crisp white notes she had won herself as Bob gave Babs a hundred down as Wireless spoke when the Clifto-phoné sang as the "Kodak" took the moving scene as the Piano played when Jack rejoiced when he won the Car that carried the Thou. "The Sketch" gave.



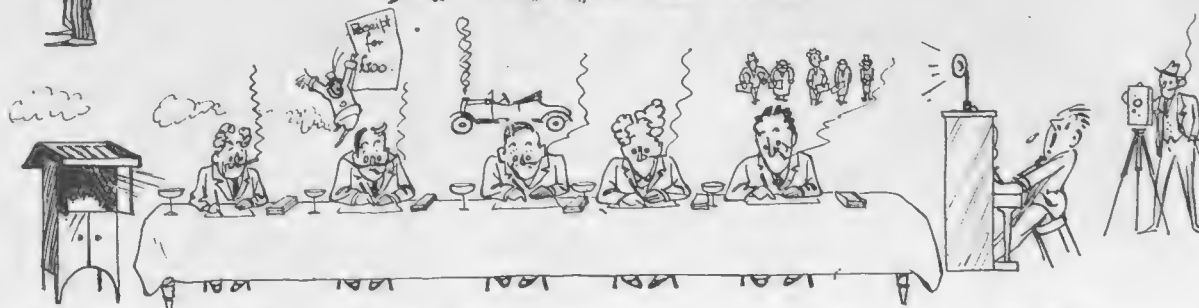
This is the Sparkling Muscatel "cracked" by the friends who were also winners when Bill and his pals took to themselves their very own gains after Joan had banked the crisp white notes she had won herself as Bob gave Babs a hundred down as Wireless spoke when the Clifto-phoné sang as the "Kodak" took the moving scene as the Piano played when Jack rejoiced when he won the Car that carried the Thou. "The Sketch" gave.



These are the State Expresses fine that went with the Sparkling Muscatel that was "cracked" by the friends who were also winners when Bill and his pals took to themselves their very own gains after Joan had banked the crisp white notes she had won herself as Bob gave Babs a hundred down as Wireless spoke when the Clifto-phoné sang as the "Kodak" took the moving scene as the Piano played when Jack rejoiced when he won the Car that carried the Thou. "The Sketch" gave.



This is the Plate—Community brand—that graced the board when the "cigs." were smoked with the Muscatel that was "cracked" by the friends who were also winners when Bill and his pals took to themselves their very own gains after Joan had banked the crisp white notes she had won herself as Bob gave Babs a hundred down as Wireless spoke when the Clifto-phoné sang as the "Kodak" took the moving scene as the Piano played when Jack rejoiced when he won the Car that carried the Thou. "The Sketch" gave.



These are the Swans—the Fountain-pens—that wrote the thanks of lucky men after the Plate—Community brand—had graced the board when the "cigs." were smoked with the Muscatel that was "cracked" by the friends who were also winners when Bill and his pals took to themselves their very own gains after Joan had banked the crisp white notes she had won herself as Bob gave Babs a hundred down as Wireless spoke when the Clifto-phoné sang as the "Kodak" took the moving scene as the Piano played when Jack rejoiced when he won the Car that carried the Thou. "The Sketch" gave.

This humorous page is intended to give "Sketch" readers timely notice that the sands of time are trickling fast! For the wonderful £2000 Competition there remain but seven weeks, as you will see by referring to page xxxii. Remember that this is a unique opportunity, for

all you have to do is to note: **NO ENTRANCE FEE, NO LIMIT TO AMOUNT OF YOUR ENTRIES, and NO TROUBLE.** All you have to do is to number twelve designs in the order you choose, sign your name, and send the whole to "The Sketch." We do all the rest.

The Universal Game.

Lawn-Tennis Notes and Sketches by
H. F. Crowther-Smith.

THE Surbiton Lawn Tennis Tournament belied its usual reputation for fine weather in most brazen fashion. Considering that this is the first grass court meeting on the calendar, and that most competitors had the previous week come off courts as dry as dust, the rain-sodden surface provided—to say the least of it—a pretty severe test of adaptability. The experiment of dividing the open singles into two class sections was tried here for the first time, and one may say with success. Of course, the scheme robs the lesser lights of the joy of sending to their friends cuttings from the papers showing that they took a game from some illustrious Davis Cup player. But from every other point of view the innovation is generally accepted as all for the good of the game.

Without in the least detracting from Colonel A. N. W. Dudley's fine performance in putting Randolph Lycett out of the Surrey championship (of which he was the holder) in the first round, in two straight sets (6-3, 11-9), there is no doubt that the slippery surface contributed materially to this surprising result. Lycett is a player of exceptional mobility, relying on speed and agility to assist his instinctive sense of anticipation. In this match he might have been tethered and hobbled for all the footwork that was possible. Colonel Dudley is probably, in stature, the loftiest player of the day. The usual procedure, therefore, of covering the court by means of the lower extremities was in his case rendered unnecessary by reason of the exceptional length of his reach.

Those — and their name is legion—who are ready to assert that the better the player the more easily should he be able to adapt

out when the court is wet. The better player is reduced to the level of the inferior player through his inability to move quickly."

Our visitors from South Africa—Messrs. Raymond, Condon, and Richardson—must have bemoaned the fact that our English summer didn't happen this year to fall between May 19 and 24. All three, except Raymond, were out of the singles in the first round; and the fearfully fit "Philathlete" defeated him in the second. Here again entirely strange surface conditions must be taken into account.

Colonel A. R. F. Kingscote's ability to return to the game is very welcome, for what opposition we possess at home to meet the coming formidable invasion at Wimbledon badly needs strengthening. I say this with one eye on the Wimbledon programme of 1922, and the other on the fact that last year

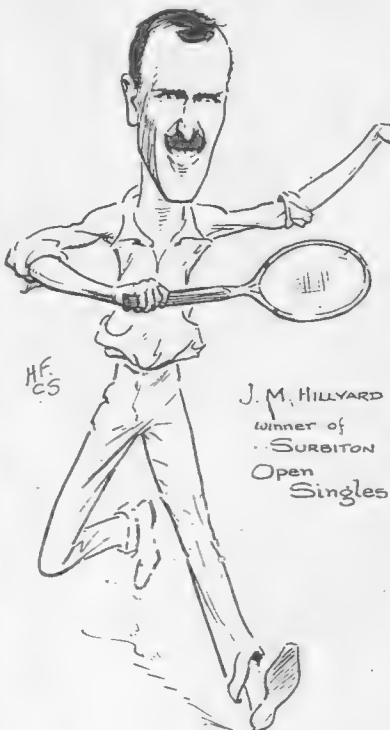
opposed to that persistent and ubiquitous base-liner, "Philathlete." What was so delightful, in my view, was that the volleyer was equally persistent in maintaining his position up at the net: he refused to be drawn into a base-line duel. It was Hillyard's turn to win a match against "Philathlete." Last year, for instance, these two met in the final of the Cannes championship; when Hillyard was beaten, 6-2, 6-1, 5-7, 6-4.

In the ladies' open singles there was one competitor (and that the ultimate winner, Miss Ryan) who must have revelled in the soft, damp surface. Always a deft exponent of the cut, or chop stroke, the lawns at Surbiton were in the very best condition for aiding and abetting her in perpetrating the low-down breaking-back bounds of this point-winning shot.

Miss Ryan romped through the event with two straight sets every time. Nobody won more than one game per set from her, except Mrs. Edgington in the final, when the scores were 6-3, 6-4.

The arrival of the eighteen-year-old Californian girl, Miss Helen Wills, at the Surbiton ground for a practice game with the South African Davis Cup player, P. D. B. Spence, caused spectators to leave whatever match they were watching to gaze at this debutante on an English court. Helen Wills without her eye-shade would be no more Helen Wills than Suzanne would be Suzanne minus her bandeau. Even the adjustment to the right angle of this distinctive attribute was observed with breathless interest.

It was evident at once that Miss Wills is an exceptionally hard hitter for a woman. She has a powerful service, and sufficient confidence, should a second be necessary, to make it hardly less severe than her first. I noticed, too, that she has evidently been taught at all costs to avoid the penalty of a foot-fault, for her right foot hardly leaves the ground at any time during the service.



J. M. HILLYARD
winner of
SURBITON
Open
Singles



L. RAYMOND, S. AFRICA
Davis Cup player.



M. SLEM,
THE INDIA
DAVIS CUP
PLAYER.



MISS HELEN WILLS,
U.S. STATES CHAMPION.

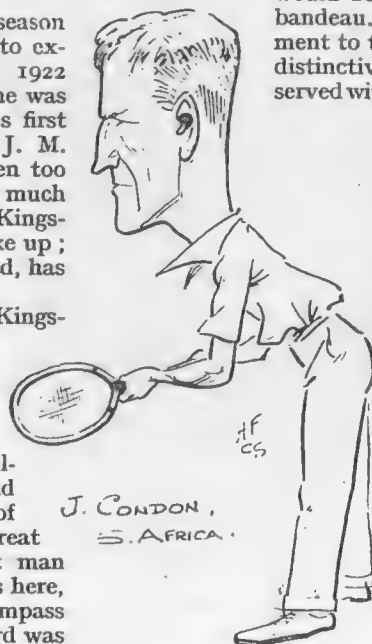
himself to bad conditions are labouring under a delusion. Gordon Lowe, in his admirable book just published, puts the thing in a nutshell. He says: "The first-class man is three times as quick about the court as the second-class man. This fact is well brought

Kingscote did not play at all.

In 1922 he seriously threatened Patterson's chance, in the fourth round, of winning the championship. Without much previous tournament play, he ran him close in a five-set match, with the scores 6-4, 3-6, 5-7, 6-4, 6-3.

Now, as he has started early in the season to play regularly, one has the right to expect him at least to produce that 1922 form, and even improve on the place he was then given as ninth among the world's first ten players. His defeat, then, by J. M. Hillyard at Surbiton must not be taken too seriously, admitting that Hillyard is a much improved—and improving—player. Kingscote has a whole year of no play to make up; while his opponent, at home and abroad, has been constantly playing.

The first set went comfortably to Kingscote. His fine service was in good working order, enabling him to win off the return with cross volleys repeatedly. But in the second and third sets he fell away. The Colonel's big artillery went out of action, while Hillyard's service gathered force. There could scarcely be found a pair of opponents of greater contrast in stature. Hillyard's great height and reach make him a difficult man to pass when up at the net; and it was here, with the volley, that he proceeded to compass Kingscote's defeat. In the final Hillyard was



J. CONDON,
S. AFRICA.

Ladies' Doubles at Roehampton: The American Tournament.



MRS. TOTHILL, MRS. GUYER, MRS. BISGOOD, MISS BUTLER, AND MISS BESSO.



ONE OF THE COMPETITORS: MRS. JUDD.



DEFEATED BY MRS. LESLIE BROWN AND MRS. SLAZENGER:
LADY CROSFIELD (L.) AND MRS. SATTERTHWAITE.

Many well-known players competed in the American Charity Lawn-Tennis Tournament, held at Roehampton last week, in aid of the Royal Free Hospital. The players were divided into four sections, each pair in each section playing eight games. Mrs. Leslie Brown and Mrs. Slazenger were the winners in Section A, just defeating Lady Crosfield



THE WIFE AND DAUGHTER OF A FAMOUS ACTOR: LADY DU MAURIER
AND MISS JEANNE DU MAURIER, WHO PARTNERED EACH OTHER.

and Mrs. Satterthwaite; and in Section B, Mrs. Guyer and Mrs. Bisgood were the victors. Lady du Maurier, the wife of Sir Gerald du Maurier, the well-known actor-manager, and herself well known on the stage at one time as Miss Muriel Beaumont, competed with her youngest daughter, Miss Jeanne du Maurier, who was born in 1911.

Photographs by Alfieri, and C.N.

The "Bluebell" Garden Party: At Foots Cray Place.



GUESTS OF LORD AND LADY WARING: LADY MAUD HOARE
AND MR. AND MRS. OLIVER HOARE.



THE CHATELAINE OF FOOTS CRAY PLACE AND HER HUSBAND:
LORD AND LADY WARING.



DANCING TO ENTERTAIN. THE COMPANY: A GROUP
OF MARGARET MORRIS GIRLS.



WITH MR. "TAY PAY" O'CONNOR:
LADY BRITTAİN.



WITH HIS DAUGHTER: THE RIGHT HON. EDWARD SHORTT, P.C., K.C.,
AT THE FOOTS CRAY GARDEN PARTY.

Lord and Lady Waring's garden party at Foots Cray Place, Kent, was given last week, when the place was looking its loveliest, with the carpet of blue-bells spread out in the woods surrounding the garden. A varied programme of entertainments was provided, including performances by the Margaret Morris Dancers, a concert in the drawing-room, and music outside by the band of the Welsh Guards. The guests

included many well-known people, some of whom are shown in our snapshots. Lady Maud Hoare is the wife of Sir Samuel Hoare, and a half-sister of Earl Beauchamp.—Lady Brittain is the wife of Sir Harry Brittain, and Mr. T. P. O'Connor is the Father of the House of Commons, and is one of the best-known figures in the political and literary world.—[Photographs by C.N. and Alferi.]

New Flowers and Old Names at Chelsea.



*The Duchess of Buccleuch
and one of
her daughters.*



Lady Carson.



Mme. Zélie de Lussan.



The Duchess of Portland.



*Baroness d'Erlanger
and Prince & Princess
Faucigny-Lucinge*



Lady Juliet Trevor.

FLOWER SHOW SNAPSHOTS: WELL-KNOWN FOLK AT THE ROYAL HORTICULTURAL SOCIETY'S EXHIBITION.

The Royal Horticultural Society's Flower Show at Chelsea is one of the most important social gatherings of the season, and is invariably attended by Royalty and by many distinguished folks—this year being no exception; in fact, a procession of the bearers of old names come to view the latest flowers and horticultural inventions. Baroness d'Erlanger is the mother of Princesse Faucigny-Lucinge, and

is well known as a London hostess. The Duchess of Buccleuch is a keen gardener, and spent some time at the Exhibition. Lady Juliet Trevor is the daughter of the fourth Earl of Lonsdale, and the wife of Major Keith Trevor. Her first husband was Sir Robin Duff, second Baronet, and she is the mother of Sir Charles Duff, the third holder of the title.—[Photographs by C.N.]

TALES WITH A STING

AT THE LITTLE HOT DOG.

X.—THE HAZARD OF THE SPANISH HORSES.

By G. B. STERN AND GEOFFREY HOLDSWORTH.

UNDOUBTEDLY Rudolf Beckendorf had had too much champagne that night at the Little Hot Dog. If he had not ordered that fifth bottle, he would never have bet Count Von Drasselburg that he would break into the stables of the Spanish horses and ride one of them to Ebeldorf, a village some ten miles from Vienna, and back. If he had not ordered that fifth bottle—there would have been no bet and no story. As it is—well, at all events, the management of the Little Hot Dog benefited by some 300,000 kronen, of which at least 60 per cent. must have been sheer profit.

The Spanish horses (some thirty splendid white Arabs, and one brown—and so called because they are trained and equipped in the Spanish manner; for on the model of the Court of Spain the Austrian Emperors founded much of their own stiff code of ceremonial) were once the property of the Emperor of Austria, and were ridden only by members of the Imperial family. You can see them in their stalls if you pay 10,000 kronen; lovely things, with coats of shining satin, and soft black velvet muzzles. Their dark eyes still flash fire, and their fine-drawn legs remind you irresistibly of the tapering spars of a racing yacht, leaning before the wind. They are still one of the sights of Vienna; and every morning they are cantered round the tan-covered floor of the riding-school at the Hofburg. There is something tragically futile about these horses, still in their Royal stable, yet with never an Archduke to ride them; tragic as all the symbols of vanished pomp and majesty that still strew Vienna—once the chief city of an Empire, now the bourgeois capital of a minor Republic.

Rudolf Beckendorf, his twin brother Fritz, the Count Von Drasselburg, and two or three of their friends who were sitting in a box at the Little Hot Dog, all semi-intoxicated, were also rather tragic survivors. A few years before, they had galloped behind the carriage of old Emperor Franz, or danced, magnificent in uniforms of blue and silver, at the stately Imperial balls. Now, when the Emperor was dead, the Empire torn to fragments, the army a shadow, the Hofburg tenanted by disdainful ghosts and shabby caretakers, they could find nothing better to do than to forget the splendours of the past for an hour or two, by the help of the Widow Clicquot, and the entertainment provided at a cabaret. And they were all of them in that dangerous, inflammable, discontented mood which came of having nothing left to do and no ideals to live for. It was a pity that such personable youngsters, showing in line and carriage a breeding no less distinguished than that of the Spanish horses, should be wasted on evenings of alternate quarrelling and maudlin recollection. The Beckendorf twins, in particular, were a handsome pair, uncannily like each other except in expression, for Fritz was dreamy where Rudolf was reckless. Whenever they looked at Von Drasselburg, however, you had not even that slight help in telling them apart, for then their faces were stamped equally with haughty dislike; Albrecht Von Drasselburg was a braggart who did not perform.

"Do you remember, Rudolf," said his

brother, "when you jumped on and off the mess-table one Christmas night, on that chestnut mare of yours?"

"Pooh! Beckendorf couldn't jump a hurdle," sneered Von Drasselburg. "He rides like a Prussian."

"If I ride like a Prussian, you ride like a Polish tailor," Rudolf snarled in reply. "You won't find a horse in all Vienna that I can't ride."

"I know of thirty-one horses you daren't ride!"

"I'll ride any and all of them up and down this staircase, yes, and jump them into a box from the dancing-floor."

"I'll bet you fifty million to ten, you won't break into the Spanish stables, saddle one of the horses, and ride him to Ebeldorf and back."

"Done, and to-night!" cried Rudolf, shaking off his brother's restraining hand.

Fritz flushed a hot scarlet. Less drunk than the others, he could not bear the idea that Rudolf might make a fool of himself in Von Drasselburg's eyes. But to steal one of the Spanish horses—it was a mad undertaking. He tried, too late, to treat the whole bet as a joke.

But Von Drasselburg merely wiped him out with a cold glance. "It will not take me longer than twenty minutes to drive down to the Rothe Adler in Rapaport's car; we will expect you there at four o'clock, Beckendorf. Laslov, will you remain in Vienna, outside the Hofburg, to time the hour of his return? Don't trouble to dismount, Rudolf, just tap with your crop—I will put cotton-wool in my ears, and save myself fifty million! Ha! ha!"

His two supporters, Rapaport and Laslov, roared with laughter. They were lubricated at all times after 11 p.m. to laugh easily. Rudolf scowled, and demanded fiercely whether his opponent doubted his honour?

Von Drasselburg's high forehead seemed to grow yet higher and more polished, with annoyance: "I said nothing about your honour."

"Because you dare not!"

Then they had another quarrel; and presently, after a little glooming, to pass the time, yet another; hurling at each other phrases that were fierce and fuddled, having little connection with the sentence just uttered, and practically none at all with the sentence yet to come.

Then Rudolf lurched to his feet, and vowed that if he were to risk a broken back that night, he must have a last dance with his Kissing-Girl. Scarcely had he left the box than Von Drasselburg and Laslov drew aside and whispered.

"What is it?" Fritz asked suspiciously.

"Rather too paprika for prigs," retorted Von Drasselburg contemptuously, and also left the box. A few minutes later he could be seen in the passage giving earnest instructions to Nadine, who, although figuring in the official programme of attractions as Louis Valdemar's partner, was unofficially at this time very much more partner to Von Drasselburg himself. Nadine listened with not a ripple either of dissent or amusement over her suave and inscrutable beauty—that Benda mask of beauty which had made Von Drasselburg latterly so much the envy of his comrades.

Fritz was uneasy. Accustomed to a normal amount of supercilious treatment from Von Drasselburg, he was yet staggered by the sheer rudeness of his remark about paprika and prigs. The man would not have spoken like that if he had not been cocksure of winning his bet. He decided to give Rudolf a fifty-foot start and follow discreetly. Suddenly he halted, and then quickened speed. His hare-brained fool of a brother was walking, none too steadily, with his arm pulled through a woman's who must have accosted him just beyond the lights of the Little Hot Dog.

"Herr Jesus!" muttered Fritz. "It's Von Drasselburg's Nadine."

A couple of strides brought him level with the pair. "Look here, old man, excuse me for interrupting, but you haven't too much time if you are going to be at the Rothe Adler by four o'clock."

"Rothe Adler be damned!" swaggered Rudolf hilariously. He was drunker even than Fritz had anticipated. "If I don't do him down one way—why, I'll do him down another, and cheap at the price." He then proceeded to flatter Nadine to the detriment of the Spanish horses, individually and severally. She smiled and drew him on.

Fritz realised that if the family reputation for courage was to be saved, he would have to do the job himself, relying on his strong likeness to his twin-brother to deceive the others.

He had even less liking for it than Rudolf would have had if he had been sober. He was back at his rooms in ten minutes, and in another he had donned breeches and boots and slipped spurs into his pocket. Taking a whalebone crop from a rack, he let himself out into the deserted streets. A wind from the south-west had covered the sky with angry-looking clouds, and a scatter of rain beat in his face.

In those days of reduction of staffs, only one man guarded the Spanish horses at night. Fritz prayed fervently that he would be asleep as he climbed the gate and dropped as silently as possible to the ground. He tiptoed in, and went right into the stall of the nearest horse—a stallion called Sultan. He saddled him quickly, drew the girths tight, softly slid back the heavy bolts of the gate, and led him out. His hoofs sounded terribly loud on the cobbles, but Fritz gained the street in safety, mounted, and, turning to the right, made for the high road that led south out of Vienna.

The beast he was riding was obviously unused to streets and lamps. Twice he shied badly, and it was not until they reached the open country that he began to go at all steadily. Then he settled into a swinging trot, varied by spells of walking, and an occasional canter on a grass path by the side of the road.

And the weather grew worse. The wind rose to a scream among the tossing pine-trees, the driving rain stung Fritz's face; but this discomfort was small compared with the exhilaration that gradually took possession of him as his head cleared and he realised the magnificence of his mount. It must indeed have been worth while to be an Archduke in the olden days, to have a horse such as this at one's command. The enterprise, at first a desperate and distasteful

[Continued on page xxxiv.]

The Superstitions of Bonzo.



V.—THREE BROKEN PLATES MEAN A WOMAN IS COMING.

SPECIALLY DRAWN FOR "THE SKETCH" BY G. E. STUDDY.

To be Married To-Morrow.



TO MARRY SIR E. CHICHESTER: THE HON. MOIRA DE YARBURGH-BATESON.

The Hon. Moira de Yarburgh-Bateson is the only child of the third Lord Deramore. Her engagement to Sir Edward Chichester of Raleigh, tenth Baronet, was recently announced, and the marriage

is to take place to-morrow, Thursday, June 5. The bridegroom's family is a very ancient one, and trace their descent from one Engeler, who held lands under King Harold.

Photograph by Hay Wrightson.

Daughter of a Dance Hostess of This Week.



DAUGHTER OF LADY WINDHAM: MISS AUDREY KIDSTON.

Miss Audrey Kidston is one of the daughters of Lady Windham (wife of Commander Sir Walter Windham) and of the late Captain Glen-Kidston. Her mother, Lady Windham, gave a dance this week,

on June 3, at 15, Bruton Street, and has been entertaining a good deal this season for her daughters, both of whom attended one of the first Courts of this season.

Photograph by Malcolm Arbuthnot.

ON SUN-KISSED DUNES BESIDE THE SILVER SEA



A THISTLEDOWN DANCER STEPPING IN THE SUN.



A FAËRY TIRING-ROOM: THE N

The beautiful photographs which we reproduce above breathe the very spirit of untrammelled youth, and the poetry of high mid-summer.

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SEA: A PAGEANT OF UNTRAMMELLED YOUTH.



NYMPH AND HER MIRROR.



TREASURE TROVE? AN INQUISITIVE ELF AMID THE SAND-DUNES.

revelry by an ideal sea-shore. They hail from America and are excellent examples of the camera art of H. Armstrong Roberts.
BY COURTESY OF THE AMERICAN "COUNTRY LIFE."

"La Fiche de Consolation."



A WELCOME BUT UNLIKELY ADDITION TO THE "ZOO" AQUARIUM.

The top-head to Mr. C. Robinson's amusing and attractive picture demands an explanation, and, lest it should puzzle readers, we hasten to add that ivory and mother-o'-pearl counters used in card games, some of which are more or less fish-shaped, are called "fish," not

because of their shape, but from "fiche"—a peg, a card counter. "La Fiche de Consolation" (a little piece of comfort or consolation) is the name given in some games to the points allowed for the rubber.

FROM THE DRAWING BY CHARLES ROBINSON.

The Bride of the Week.



THE MARRIAGE OF THE HON. MONICA GRENFELL AND AIR-MARSHAL SIR JOHN SALMOND: THE BRIDE.

The marriage of the Hon. Monica Grenfell, elder daughter of Lord and Lady Desborough, to Air-Marshal Sir John Salmond, K.C.B., C.M.G., C.V.O., D.S.O., son of Major-General Sir William Salmond, K.C.B., was fixed to take place at St. Margaret's, Westminster, on Monday last, June 2, and was one of the most important weddings of the season.

The bride was attended by her only sister, the Hon. Imogen Grenfell, and by eight little pages, who wore suits copied exactly from the costume worn by the bride's great-great-grandfather, Earl de Grey, in the Romney portrait of him as a child which is in the possession of the family.—[*Photograph by L. vonde.*]



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Criticisms in Cameo. By J. T. Grein.



I.

"ROMEO AND JULIET," AT THE REGENT.

THE first quarter of this century has, on our stage, not yet produced the ideal Juliet nor the Romeo of the romance. Ellen Terry remains unsurpassed in her glory of an earlier period. No Romeo dwells in memory. Let this be said in preface to, and palliation of, the valiant efforts of Miss Gwen Ffrangcon Davies and Mr. John Gielgud. Both gave their best; both commanded some admiration; for one so young as Mr. Gielgud, especially, it was something more than a grand effort. But neither stirred us to great emotion. We followed their tragic adventure in sorrowful depression—for it is a terribly depressing play—tinged with pity. The flame of passion flickered, but it did not burst out in overwhelming force. Unkindly, we might in the Balcony Scene think of a suburban romance. The prosiness of the setting kindled this feeling; and the Potion Scene was not otherwise touching than in the insular sense. A fair maiden sought solace and oblivion in slumber. There was no omen and no fatality. The fervour of the Italian blood was stilled by British composure. "The Maiden's Prayer" rang in our ears.

In diction, both Juliet and Romeo shone; but they seemed encased in the armour of rhythm. She, more than he, was juvenile in the Victorian sense; and Verona was miles away. It was a question of temperament. In the South, adolescence grows with a great gulf between girl and boy. At fourteen a girl is a woman ready for love; but a boy remains a boy. He may be lovesick, but he is still an infant at the game. Juliet, in her readiness to embrace the handsome youth at first approach, was the woman who knew; Romeo, to the end, dwelled as in a dream. Hence Romeo, boyish in Mr. Gielgud's reading, was near the real character—a little more inspiration, less delivery, and he was wholly romantic. The Juliet remained in the English key, charming, maidenly, simple, touching by moments, but never racial of the Italian soil. Some will read in that the highest praise; but I read Juliet otherwise. I seek a fervent soul, a wild-beating heart under the perfect Raphaelian picture. I seek to hear in Juliet the song of songs; I seek love bursting into passion—a seething conflict between maid and woman. Miss Davies in her musing, sighs, in her declarations, was maidenly to a fault. But I did not feel the awakening. "Poor little thing!" was what she looked; so frail, so tender, so sweet. There was decorum in her love, not the manifestation that love is the greatest power on earth. The dulcet tones of Gounod were in the air, not the fervent melody of Shakespeare's words. An arresting performance of both, therefore, and one of great promise.

In the surroundings the Nurse of Miss Barbara Gott, drastic with a touch of pathos; the Mercutio of Mr. Scott Sunderland, not very romantic, but manly and brave, as he is described in the text; the Friar of Mr. Campbell Gullan, human, true, salving, paternal; the Lady Montague of Miss Cicely Oates, dignified and distinguished, stood out in prominence. A revival in devotion rather than one of inspiration. J. T. G.

II.

CÉCILE SOREL AND ALBERT LAMBERT FILS, AT THE NEW OXFORD.

IN the hands of M. Paul Delair, "The Taming of the Shrew" becomes a vaudeville. The sort of thing one used to enjoy on the Boulevard in the

'sixties, when Labiche was in flower. Of our Shakespeare not much more remains than his name, the story and the figures. The soul is wiped out. Bianca episodes are mere sprinklings. The rest mainly a series of duologues between Kate and Petruchio, with obligato of noise by the acolytes. For all that, the language, when we could hear it in the sonorous diction of M. Lambert fils and a heavy, fatherly declamation of M. Ravet, sounded pleasant enough. It was not Shakespeare, but it was lightsome, bucolic French, with *bons mots* and modern turns of phrase for seasoning. Had tradition and the great name not hovered over it, we should all have said: "Quite an amusing charade played in frolicsome mood by a touring company with one real star—Lambert—and a flamboyant amateur." For Mme. Cécile Sorel conveyed that impression. She was all exaggeration—

followed her career and know her exact value, her qualities as a *grande dame*.)

M. Albert Lambert fils as Petruchio was better suited. He is, perhaps, not juvenile enough for the part, but that is glossed over by his diction—worthy of the best traditions of the Comédie Française. Whatever the denationalisation of the play, he could, in a truer version, hold his own with Petruchios of our stage. He was spirited, joyful, ever in the right key, a little noiseful perhaps, but always in comedy vein. In his storming and whip-cracking he never forgot to let us know, by a merry twinkle, that this was great fun—"Don't take it *au sérieux*; I am really a pleasant, good-natured fellow, but I must put it on to save my kangaroo." And so we had moments of pleasure, and we enjoyed the swing and resonance of the language delivered by a master of his art.

J. T. G.

III.

"TONI," AT THE SHAFTESBURY.

BY this time "Toni" has settled down to a success that will outlive the Exhibition.

No wonder: there is a funny story (people are always interested in the extraordinary happenings in the more or less fantastic realms of Eastern Europe); there is love galore; and comically bloodthirsty intrigue, flamboyantly fanned by Mr. Douglas Furber (part-author) and Mr. Charles Stone—the one the pink of charlatan diplomacy, the other as sinister and grimy as only underground conspirators can be. The music is, perhaps, too facile and lacking in originality, but it is merrily embroidered in jazz themes, and one or two airs are sure to become popular.

But it is the love story that is the making of the show, for She is June and He is Jack Buchanan—the happiest partnership conceivable. He is a minor Poirer; She a little Princess of Mettopolachia, where trouble and conspiracy are rife. She wants a protector, and he becomes the Colonel of her bodyguard. The conclusion is obvious. They fall in love, and gaily disport themselves in dance and song. Whenever they are together the stage is flooded with the joy of life. I would not call her flaming June—she is too dainty, too gentle for that; she does not scorch—nor is she a scorcher—she just spreads cosiness and charm like pleasant sunshine. Whatever she does is bewitching (like her looks of fair England)—free from all self-consciousness, a pleasure to the eye and to the ear. She caresses with her sylph-like being and with the gentle accents of her voice. As a dancer she has made great progress; there is perfect harmony of movement and limbs when with Jack Buchanan she flits and flops and flies on the wings of his strong arms. When these two sing and dance all the world feels young and hearts seem to vibrate in the air. For Jack Buchanan is one of those pet children of nature

whom everybody admires and envies his gifts. He is a capital actor, and makes an obviously absurd character real; he is a real comedian who creates laughter with a wink, a gesture, a sly intimation to his audience that this is good fun and that he likes it. He is no mean singer, with a little tender chord in his notes; and as a dancer he is the ideal drawing-room dancer: nimble, elegant, expressive, never acrobatic, always rhythmic, yet inspired. His art is all his own and a joy for ever to all.

Need I say more—that the mounting is sumptuous, that the dresses of the ladies are a "dream," the uniforms of the men all glamour and glitter, that the chorus is a bouquet. *Cela va sans dire.*—J. T. G.



THE JEWISH ACTOR-MANAGER WHO HAS CAUSED SO GREAT A SENSATION IN TOWN: MR. MAURICE SWARTZ, OF THE YIDDISH ART THEATRE.

The productions of the Yiddish Art Theatre have created a great sensation in town; and even those who do not speak Yiddish have been fascinated by the art of Mr. Maurice Swartz and his company. The production of "Ghosts" was a remarkable one; and "The Seven Who Were Hanged," which was given last week, is a most poignant and interesting play, and the acting of Mr. Maurice Swartz has roused tremendous enthusiasm. The season opened at the Scala; but owing to the great success of the company, they moved to the Prince of Wales' Theatre for a further two weeks, beginning on Monday, May 26.

not a woman of tempestuous temperament, but a fury. In the third Act, when Kate is nearly subdued, and her temper flares from embers, she "tigered" à la Sarah; but not with Sarah's magnetic colour. There was no air of reality in her acting, and such was her vocal violence—with wild gestures—that we rarely heard her words. Old Sarcey, immortal high priest of diction at the Comédie, would have said: "*Articles, mon enfant. Ar-ti-cu-les!*" Honestly, and with deference to a guest, her Katherine was a mistaken notion, as is "La Dame aux Camélias"; we shall have to wait for "Le Demi-Monde" until we can judge her merits.

(By "we," I mean our public; some, perhaps, have

FILMS OF THE MOMENT: NO. XVII.



SIEGFRIED ATTACKS THE FIRE-BREATHING DRAGON: AN AMAZING MONSTER MANNED BY THIRTY MEN.



THE PREHISTORIC DRAGON IN THE WONDERFUL FILM STORY SIEGFRIED MEETS THE GUARDIAN OF THE TREASURE.



PASSING OVER THE BRIDGE SUPPORTED BY LIVING PIERS: BRUNHILD ARRIVES AT GUNTHER'S CASTLE.

The wonderful German film, "The Nibelungs," is now to be seen at the Albert Hall, and is a most remarkable production. It tells the story of the great German epic, but does not follow Wagner's version, as it keeps more closely to the Scandinavian version of the Saga. The first half of the story tells of Siegfried's encounter with the Dragon who guards the treasure of the Nibelungen, the race of dwarfs ruled over by Alberich. The Dragon is the most amazing monster ever seen on the screen, as he crawls about, and breathes fire in the style of the best mythical beasts of the kind, and is actually "manned" by thirty men—ten inside the body and twenty in a trench. The story goes

"THE NIBELUNGS," AT THE ALBERT HALL.



PASSING OVER THE DRAWBRIDGE HUNG OVER A FEARSOME GORGE: THE CORTÈGE ENTERS GUNTHER'S CASTLE AT WORMS.

on to describe how Siegfried (played admirably by Herr Paul Richter) comes to Gunther's castle at Worms; and in return for receiving Kriemhild as a bride, he consents to help to win the warlike Brunhild for Gunther. He succeeds, and brings Brunhild to Worms; but when she discovers the deception, and that she is not to be Siegfried's bride, she plans his death at the hands of Hagen, and kills herself. The second part of the film deals with the revenge of Kriemhild on Hagen. The production is a magnificent piece of imaginative work, and the pagan atmosphere of the heroic Saga is admirably suggested.

PLAYS OF THE MOMENT: NO. XXIV. THE BLACK



"I AM TONDELEYO": MISS MARY CLARE AS THE BLACK VAMP AND MR. BRIAN AHERNE AS LANGFORD.



THE LURE OF THE DUSKY CHARMER: "TONDELEYO FAN HIM"—MISS MARY CLARE AND MR. BRIAN AHERNE.



"I CAN'T STAND BEING MAULED TWENTY-FOUR HOURS A DAY AS STEADY DIET": LANGFORD WEARIES OF TONDELEYO.



"TONDELEYO MOST INTERESTIN'": THE TRIUMPH OF THE DARK CHARMER.

"White Cargo," the new production at the Playhouse, is one of the most-discussed plays of the moment. The action takes place on the West Coast of Africa, and the theme is the demoralisation which must take place when a white man lives in the hot, damp, exhausting climate of such a spot, and is exposed to the temptations offered by a dusky Delilah and whisky. The Delilah—or Black Vamp—makes an interesting contrast to the Fair Vamps of screen and stage story, whom we see so often in theatre and picture-house, and is admirably played by Miss Mary Clare. Tondeleyo sets her heart on winning young Langford, a keen, clean young Englishman who believes it will "be all right when he is acclimatised," and her wiles are much the same as those of an English charmer—if a trifle less subtle. She takes a year to gain her conquest,

VAMP OF "WHITE CARGO," AT THE PLAYHOUSE.



THE PRIMITIVE, UNVARNISHED LIFE OF THE TROPICS: TONDELEYO (MARY CLARE), LANGFORD (BRIAN AHERNE), AND WESTON (FRANKLIN DYALL)—L. TO R.



"KEEP YOUR HANDS DOWN, DAMN YOU, OR I'LL CHOKER THE APE OUT OF YOU": WESTON (FRANKLIN DYALL) AND TONDELEYO.



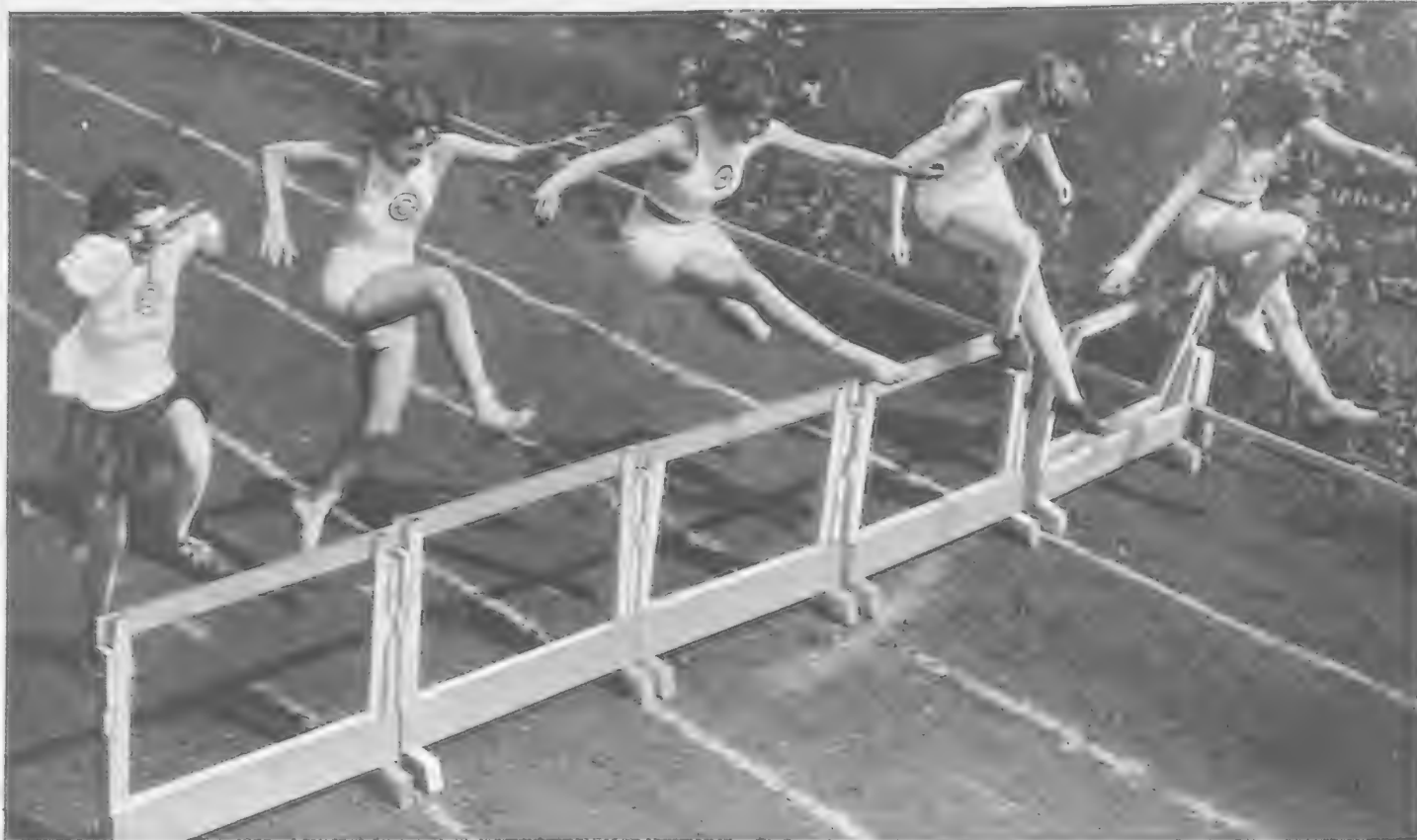
"GET OUT, DAMN YOU, GET OUT!" LANGFORD AND TONDELEYO.



"EVERYTHING ALL RIGHT NOW": THE METHODS OF TONDELEYO WHEN ON THE "VAMP."

and the boy marries her, but the Black Vamp soon tires of Langford. She is then horrified to realise that marriage is a life contract, and tries to poison her husband. The drink-sodden Weston saves Langford, and makes Tondeleyo swallow her own dope. Langford is then shipped home as "White Cargo," and the audience is left wondering if the Dusky Vamp will recover, and if so, whether she will keep her promise to Weston to be his woman alone. Mr. Franklin Dyall's performance is yet another proof of his powers; and the acting of Mr. Brian Aherne as the lad Langford is remarkably fine. Mr. Horace Hodges as the Doctor gave a splendid reading of the part, and Miss Mary Clare's performance as Tondeleyo is both powerful and alluring.—[Photographs by Stage Photo. Co.]

Film "Fun Flickers" Svelting.



The latest news from "the other side" is best described in the American language. "The Christie Comedy girls have a new movement on foot to keep in trim for the strenuous life in the fun flickers, and they are determined to make the feminine sprinters and hurdlers of the Southern California colleges look to their laurels. . . . The Christie girls have donned their brand-new and nifty club uniforms, and have had their first practice meets on an improvised track at the studio, under the direction

[Continued opposite.



[Continued.]

of Boyd Comstock, former athletic coach for Yale, and at the University of Southern California. . . . The girls are all keen on the cinder-path stuff, not only for recreation, but for keeping in trim, and declare that it has the old beach stuff beaten a mile for all-round sport and exercise, because it brings every muscle into play, stirs up a regular harvest-hand's appetite, and wards off all tendency to extra weight—the dread horror of every screen girl's life."

1. ENTHUSIASTS ON THE "CINDER-PATH STUFF": CHRISTIE COMEDY GIRLS AS HURDLERS.

2. PREPARING TO HURL THE DISCUS LIKE A VETERAN: MISS VERA STEADMAN—IN HER BRAND-NEW AND "NIFTY" CLUB UNIFORM.

Photographs by Christie Comedies.



THE "READING"

A 6ft. Carved Mahogany Chippendale Sideboard with finely figured door and drawer fronts, arranged with two centre drawers, cupboard either side, one of which is fitted with a cellarette and the other with shelf.

EXPRESSION

THE exquisite figure and mellow colouring of the above is a joy to behold. Constructed with great care and love for fine workmanship by men who perpetuate the best traditions of the cabinet makers of the past, it expresses the soul and appreciation for the finer things of life, while its value is enhanced by the passing of time.

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LITERARY SPIRIT SERIES NO. 14.

CHISWICK MALL:—One of the finest remaining examples of the typical Georgian thoroughfare, retaining that atmosphere of primness and gentility with which Thackeray surrounds his characters in 'Vanity Fair,' etc.

Johnnie Walker: "We still have many Becky Sharp's."

Shade of
Becky Sharp: "True, but only one Johnnie Walker."

JOHN WALKER & SONS, LTD., SCOTCH WHISKY DISTILLERS, KILMARNOCK, SCOTLAND.



The Literary Lounger. By Keble Howard.

Hobbs. Whenever Hobbs walks out from the pavilion to take his knock at the wicket, I overhear the same remark from everybody in my neighbourhood; and it is this: "Well, there goes the finest batsman in the world."

He has never been top of the batting averages, yet it is never disputed that he is the finest batsman in the world. A proud achievement, whether you think cricket of any importance or not. Batting is a fine art, and to be the finest exponent of any fine art is to deserve respect. Because these pinnacles, whatever your natural endowments, are only attained by prayer and fasting.

I have never studied Hobbs's batting as closely as I could wish, mainly because he plays for Surrey, and Surrey is not the county which receives my humble support. But I have read his book as closely as anybody could wish, and I will try to tell you just enough about it to send you to the library or the bookstall in search of a copy.

The latter, I presume, would be Hobbs's choice.

We lead off with a "Foreword" by Mr. Fender. Lady readers living at Oakham may be interested to know that Mr. Fender is the captain of Surrey—and a very forceful captain, too.

Fender on Hobbs. (There is a pleasant fireside ring about these two names, but we are not here to talk about that.)

"His cheerfulness in all circumstances," writes Mr. Fender, "his determination in a tight corner, and his ability to rise to even greater heights when the occasion demands, are equalled only by his brilliance as a performer from the view-point of 'the ring.'"

"A personality who can draw men—and women—thousands of miles to see him play, as in Australia and Africa, who can make executives view his dismissal just before the close of play as a possible determining factor in their yearly balance sheets, or who can cause office boys—and others—to lose more relations by sudden death during the summer than anyone realised they could possess, is surely one of the 'Great Ones.'"

A very charming tribute at any time, and especially coming from one's captain. All must be well with Surrey cricket so long as the captain and the leading professional can pull together like that.

Now for Hobbs. He was born at Cambridge in December 1882, where his father was a cricket professional. The elder Hobbs was on the ground staff at Fenner's, so that John Berry Hobbs was born, so to speak, on one of the most famous cricket grounds in the world.

His First Match. The first match Hobbs ever saw was between Cambridge University and the Australians. He was at the time a baby in arms—in his father's arms. Whenever a Cambridge batsman scored a boundary,

a great commotion came from a certain part of the ground. This was John Berry Hobbs doing his best to help the home team to victory. One of the Australians, fielding near the boundary, turned round and said to the elder Hobbs, "Better make a cricketer of that kid, old man!" Since that date the Australians have trotted pretty briskly and consistently after the ball that Jack knocked.

Hobbs's services were offered, in due course, to Essex, but they were declined. He was not a bit cross with Essex, but one of his favourite jokes, even to this day, is to make a century when he plays against Essex. Surrey accepted what Essex had refused, and he returned to Cambridge in a fever of excitement.

"The very next day I ran off to tell Tom

they look on the ground. Hobbs tells here of a young professional who, on going on to bowl, was told to take off his sweater. He replied that he could not take it off, as he possessed only one shirt, and that was at the wash.

I have always thought it hard that professional cricketers, who are masters of their art, who amuse and refresh hundreds of thousands of people all through the summer, who give up all their youth to cricket, and who draw thousands of pounds to the turnstile, should have to rely at the close of their cricketing careers on a benefit and a job as umpire, with possibly a shop or a small pub. to eke things out in the winter. And many amateur cricketers are in the same plight. If these men occupied a similar position in, say, the music-hall world—I am talking now of the real stars of the game—they could retire at fifty with a handsome fortune. They might not live so long, but that, after all, would depend largely on themselves and their characters.

Hobbs has a good deal to say in this book about the financial side of cricket as it comes home to the professional. All that he says is worthy of the attention of cricket enthusiasts.

Concerning Averages. "Averages" are always a sore point. One man

plays for his average; another plays for his side. Hobbs thinks that too much attention is paid to averages, whereby the sport suffers.

"Although I am giving my averages," he writes, "to show the progress I was making, I am not a believer in averages. That is to say, I know they are not always a true indication of a cricketer's value, though admittedly they show his steadiness. The fact that the averages are published in the newspapers prevents some men from playing their best; they develop a tendency to play for a 'not out,' depriving the spectators of the free cricket they pay to see. I have never figured at the top of the list at the end of the season, though I have been second. Perhaps it would please me, in a way, to come out first one year—just so that I could say I had done so. . . . I can honestly declare, without hesitation, that I have never allowed my average to interfere with my cricket; I could, perhaps, have made a better show in the average list if I had. Many a time I have thrown away my wicket in order to give the spectators bright cricket. . . . It is the side that counts, and anyone playing in any other spirit is not playing the real game."

Here you have a healthy, outspoken opinion by a very great cricketer on a subject that is argued with heat from one end of the season to the other.

Umpires. If you had Hobbs to yourself for half-an-hour, one of the things you would like him to talk about is umpiring. Well, it is all here. And there are some delightful stories about umpires. I have not space to quote very

[Continued overleaf.]



"AT HOME" AT THE QUEEN'S: MISS ELSIE JANIS.

Miss Elsie Janis, whose return to this country delights her many admirers, was due to open with her entertainment, "At Home," at the Queen's Theatre, last Monday. Our photograph shows this vivacious and charming American artist in her garden at Los Angeles in rustic mood, wearing a big hat and a gingham gown.

Photograph by Campbell Studios.

Hayward all about it. He was very interested, and congratulated me heartily. And, although I did not know it at the time, I found out a little later that Tom went to Mr. Alcock and told him something of my home circumstances, and suggested some little increase of the pay that I had been offered, with the result that I was promised a bonus of an additional £10 at the end of the season. This is one of the many causes I have to be grateful to Tom Hayward."

Impecunious Cricketers. It is only right that the public should know that first-class professional cricketers are not always the millionaires

(Continued.)

much, but this is the best umpire story I have ever heard—

"It was during an M.C.C. match, and concerns Billy Reeves, of Essex, and Tommy Oates, of Notts, who was umpiring. Oates, of course, was wicket-keeper for his county. Reeves was bowling, and the batsman was smartly taken at the wicket. Oates, forgetting he was umpire, promptly called out, 'How's that?' Reeves, without hesitation, answered like a flash, 'Out.' And the batsman walked away."

Hobbs says he would not be an umpire for any consideration. "They get more kicks than halfpence; it is hard work, they are on the field the whole time a match lasts, and get very little glory out of it." I am surprised to hear that they get any. Personally, I have never heard loud cheers for the umpires as they creep, in their melancholy fashion, back to the pavilion. Another injustice to cricketers! Look at the fuss we make over a judge! Yet he sits down all the time, and very seldom has to dodge to save his skull.

Hobbs as
Sailor.

It may interest those people who always jeer at the seasick to know that Hobbs describes himself as the world's worst sailor. When the poor wretch goes to Australia, he is ill all the way there and all the way back. He declares—and he of all men should know—that physical condition and health have nothing to do with it. When he is shaving he has to lie down at frequent intervals, and he has even had to lie down after putting on one leg of his trousers! On these voyages he is only happy when the ship calls at some port and he can get ashore. A miserable fate for a man who is constantly being called upon to travel to every part of the world, and is expected, on arrival, to turn out and show his hosts a sample of the finest batting on earth.

I must omit many of the passages I had marked for your benefit, and conclude this



THE DISTINGUISHED VIENNESE CONDUCTOR WHOSE GENIUS HAS ROUSED SUCH ENTHUSIASM IN TOWN: HERR BRUNO WALTER.

Herr Bruno Walter, who has been one of the conductors at Covent Garden during the season of German opera, is a very great artist, and one of the finest conductors of the day. He conducted "Der Rosenkavalier."—[Photograph by Sydney Loeb.]

review with the great batsman's own description of his hundredth hundred—a feat accomplished by two other men only, W. G. Grace and Tom Hayward.

This happened last season.

"The scoring board at Bath does not show the individual figures, and I really did not know what I had made till, after hitting

Mr. White for 6 and 4 in one over, Strudwick, who was standing by the scoring-tent, held up six fingers.

"Then I suddenly grasped the astonishing position. I became excited and anxious, desperately anxious. It is not just 6 runs between 94 and 100; it is a terribly long journey, believe me.

"I could feel that the spectators knew the position. They were keenly watching every



PRIMA-DONNA AND WIFE OF A CONDUCTOR: MME. ELIZABETH SCHUMANN (MME. KARL ALWIN).

Mme. Elizabeth Schumann, the prima-donna who sings Sophie in "Der Rosenkavalier," and A Composer in "Ariadne auf Naxos," is in private life Mme. Karl Alwin, the wife of the conductor who has been on the rostrum at Covent Garden during the season of German operas, and who conducted the first performance of "Ariadne auf Naxos" on May 27.—[Photograph by Loeb.]

ball. I had been very slow, but they realised before I did that I was on the verge of making my hundredth hundred.

"Three singles—97. Not a loose ball off which to get 4. No one threw me up 'one to hit,' like you read of in the magazine stories!

"The Somerset players were all anxious to see me get my hundred, but at the same time they were just as anxious to get me out, and quite right too.

"Ninety-seven! Again a single off Robson to cover-point. Harrison, who was in with me now, ran it; the return went away for two overthrows—100!

"A terrific crash of cheering, and high above it I could hear the yell from my fellow county-men. I felt ready to laugh and cry. I had done it."

What is more, that century gave Surrey the match.

So ends a delightful book that I wish I had not read—simply that I might still have it to read. But you are in the lucky position, possibly, of looking forward to the volume. You will turn the last page with a heart refreshed and a clean taste in your mouth.

But it is a pity Hobbs plays for Surrey.

"The Yellow Dragon."

"Well, this is more like the films than real life," said Jasmine, when Chen Chi Mei had left them alone together.

Which is precisely what I was thinking. Mr. Arthur Mills has crowded this story with all the incidents that one is supposed to want when reading a tale of the East. Chen Chi Mei is a sort of Chu Chin Chow—very rich, cruel, unscrupulous to the point of torture and cold-blooded murder.

"Chen Chi Mei took a watch from his

pocket and opened the back. 'You have seen what we call our "wheel" in China? No. Well, it is simple. There is the wheel in my watch; it goes backwards, forwards, quite simply, so. You will imagine to yourself a big wheel—six feet in diameter; big that a man might be put upon it in place of the—how you say—spokes—with his arms and legs tied—so and so.' Chen Chi Mei indicated four points on the wheel of his watch. 'The wheel will turn, like this one—see? Sometimes the man's head will be downwards and sometimes upon the top; it will turn slowly and stay a little while at the bottom, and then, when all the blood has come to the head so that it aches and the man chokes, the wheel will turn again till the blood will come back into his feet. For quite a long time a man may remain alive upon our wheel; but always in time the blood going to his head will have the same effect: he will go mad; it is simple, very simple.'

To relieve your anxiety I may tell you that the hero was never placed on that wheel. Jasmine, a girl whom he had befriended, drove an opium-needle into the heart of Chen Chi Mei, shortly after which a shrill blast on a siren made her look up, and a steam-launch came tearing round the bend. A man in a drill suit stood in the bows, and that was the one fellow in the world that Jasmine wanted.

I like Mr. Mills far better when he is giving us the flippant, easy conversation of young British officers, or describing the Hong Kong Derby—quite a jolly chapter.

I am afraid the films are leading some of our young fictionists out of their natural paths.

"Silk." I have had this book on my table a long time, and now, at last, I will tell you all that I know about it. It is a romance of two thousand years ago, and it narrates how Jan Po journeyed across the rim of the known world to a land where ruled Roxana, alluring



BARON OCHS IN THE PRODUCTION OF "DER ROSENKAVALIER": M. PAUL BENDER.

M. Paul Bender sang the rôle of Baron Ochs in the production of "Der Rosenkavalier" at Covent Garden on Thursday of last week, and was also due to appear in the rôle on Monday last and Tuesday.

Photograph by S. J. Loeb.

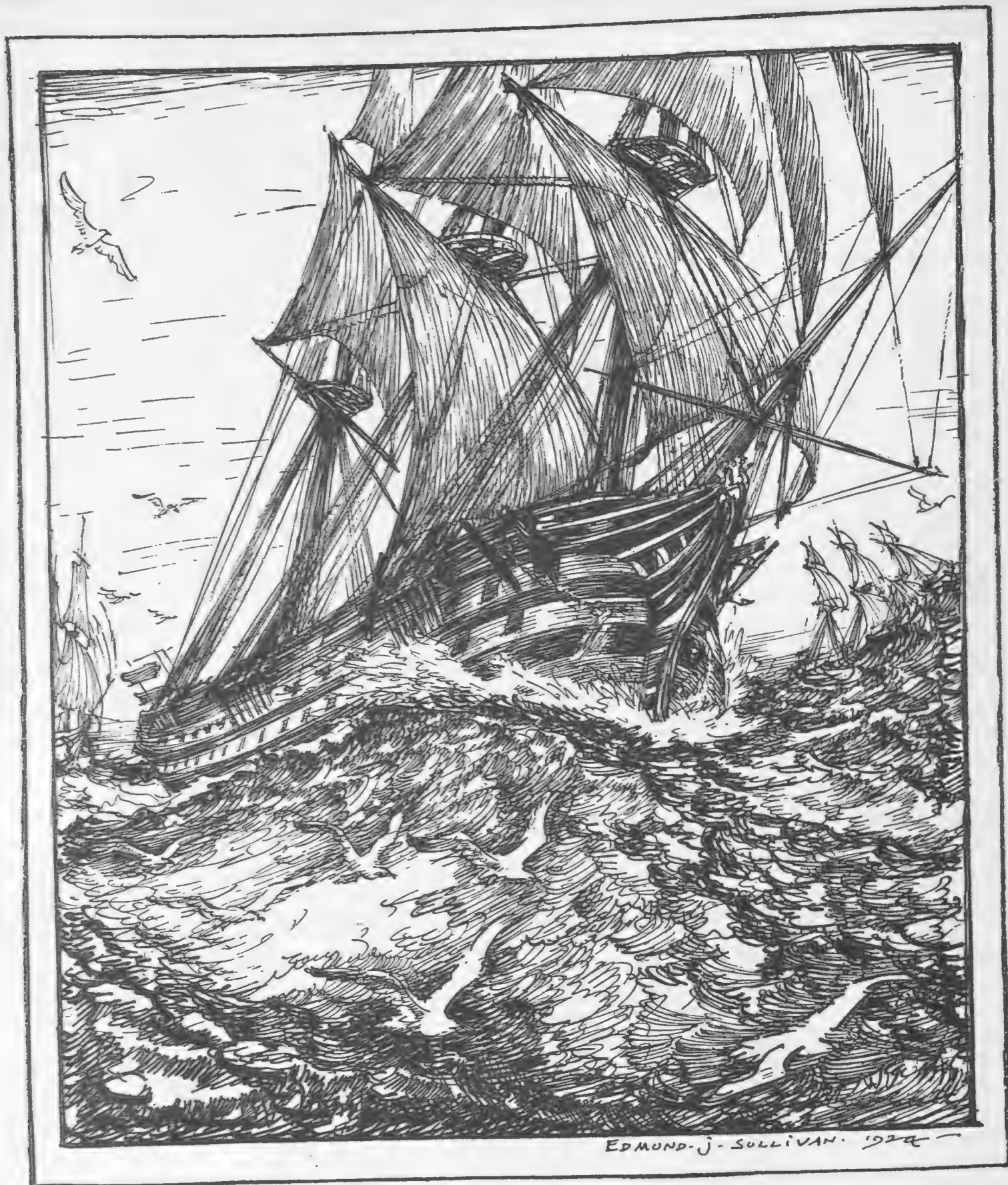
Queen of Balk; how he was troubled by the madness of Love, and of the marvellous adventures that came to him unbidden. The author is Samuel Merwin, and he describes his story as a legend.

My Cricket Memories. By J. D. Hobbs. (Heinemann; 6s. net.)
The Yellow Dragon. By Arthur Mills. (Hutchinson; 7s. 6d. net.)
Silk. By Samuel Merwin. (Constable; 7s. 6d. net.)

"Worth Hunting for"



**GILBEY'S
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DEWAR'S THE SPIRIT IRRESISTIBLE

The sea has a charm all its own, and so has Dewar's Whisky. As invigorating as the winds that blow from out of space, Dewar's, like a well found ship, brings content; boundless and satisfying.

Motor Dicta. By Heniochus.

Luggage Carriers.

As the tourist season is now in full swing—or at least it ought to be—a word or so on the question of luggage on tour may not come amiss to those motorists who have found the problem of fitting the bags to the car somewhat puzzling at times. As a matter of fact, where to stow a lady's hat-box, if you have not a closed type of car with a luggage rail on the roof, is a conundrum that requires a deal of thinking to give

rattling, so as to allow more luggage to be placed on the rear grid of open four-seater touring cars.

Low-Pressure Tyre Covers.

Quite a number of lessons were learnt by the recent R.A.C. small-car trials in regard to improvements that these vehicles could receive in various details of their equipment. The small car from 7-h.p. to 12-h.p. is certainly the popular type of motor to-day, if numbers are to be regarded as the

index to demand, and, as competition perhaps causes makers to endeavour to cheapen their product as much as possible, it is quite understandable that these small cars are not equipped with all that motorists may desire. For instance, the rougher mountain roads of Wales, the North of England, and Scotland compel the driver to ask for a suspension that can withstand hard shocks without jolting the car and its passengers too severely for comfort. Therefore, few cars in those districts can dispense with shock-

absorbers being fitted to the springs; but as they are not part of the standard equipment of every small car, the owner has to pay to have them fitted. And the wise one may grumble, but pays. Again, low-pressure tyres certainly improve the suspension of a small car; but as these are not yet a standard component, it costs the owner about £3 extra to have them fitted. I am informed that the Associated Rubber Manufacturers, Ltd., makers of the "bal-lon-ette" low-pressure tyres, are now fitting "light" cars with a set of these covers and wheels, guaranteeing no alteration will be made to any of their existing hubs, so that, if the owner does not choose to keep the tyres and wheels after a fortnight's use, he can return same and get his money back for the cost incurred, less carriage to and fro. Motorists in London save this carriage payment if they call at the depot at 172, Great Portland Street, and have them fitted there. I noticed several front axles that the constant jolts and jars of the rough roads in the

trial had caused to sag somewhat, and possibly low-pressure tyres might have saved them. In any case, it was noticeable that cars fitted with low-pressure tyres that followed the trials did not suffer from wheel-spin, which the competing vehicles did at times, as none of these latter had low-pressure covers fitted. The reason for this omission was that only standard equipment was allowed, as is usually fitted to the cars as sold to the public. However, perhaps next year, when it is the turn of the Royal Scottish Automobile Club to hold their six days' car trials, such small cars as enter, or a due proportion of them, will be fitted with low-pressure tyres, so that the public can see from the official reports of the test whether these small cars are saved by them from the jolts that cause bent axles, worn joints, and other ills by the fatigue of the metal when the suspension fails to soften the jar sufficiently.

A Scotch Touring Car.

Taking the opportunity of a visit from a motoring friend from North of the Tweed, I tried his new 20-h.p. Arrol-Johnston touring car. Beyond being rather noisy on its indirect gears, this Scottish production could do its mile a minute without apparent effort or protest from the engine, while the brakes are excellent. I suppose that, as a car of this calibre can do practically all its work on the direct top gear, the makers do not trouble much about running in the gear-box on the bench until it is more or less silent, as the extra expense is not worth while. As my friend told me, this 20-h.p. Arrol-Johnston only cost him £550 complete with its adjustable seats and full equipment; and its wheel-base can carry a full-sized enclosed saloon if required. It certainly makes an admirable touring vehicle to carry four persons



OUTSIDE THE GATES OF MILTON HILL HALL, BUCKS: THE NEW DURANT RUGBY.

the right solution both for comfort of the passengers and due regard to the preservation of the headgear contained therein. So much so that I have known of cases where motoring husbands and brothers have flatly refused to allow the car to be burdened with any such box, insisting that their feminine cargo should only take such of this portion of their apparel as can be carried in their suit-case or cabin trunk that can be stowed on the luggage-grid at the rear of the car. "Why cannot my hat-box go there too?" is often the query raised by the protesting lady. With a two-seater or a four-seater and only two passengers, the driver and his wife, there is usually ample space available to carry all the luggage needed, hat-box included; but with four persons, each provided with a fair-sized suit-case, the projection of the folded hood prevents the piling up of the trunks on the luggage-grid at the rear of the car to more than a certain height, regulated by the overhang of the hood. As hat-boxes are usually deeper than the ordinary cabin-trunk, although it is quite possible to take a couple of cabin-trunks and a suit-case, or even two of these latter, when a hat-box is also added to the pile the height is too great to permit the hood to fold back in its normal position. Therefore, in order to satisfy the feminine fancy to travel with a hat-box, man with his ingenuity has devised a luggage-rail that can be fitted on the running-board as a means of carrying suit-cases, etc., so as to give the rear grid a chance to hold the deeper trunks and hat-box by relieving it from carrying the suit-cases and small hand-bags. This "runnerack," as it is termed, is a neat fixture that when not in use can be folded down on the step, so it is quite sightly when out of action. At the same time, I am waiting for some inventive genius to design a form of hood-clip that will permit of the protective top being carried down at various angles without



THE PREMIER AWARD IN A COMPETITION: THE HUMBER 8-H.P. SALOON AT THE COVENTRY AND WARWICKSHIRE HOSPITAL.

This neat little 8-h.p. Humber saloon has been presented as premier award in a competition organised on behalf of the Coventry and Warwickshire Hospital.

comfortably with their luggage. The 14-h.p. model, costing £398, is another British-built car of useful value, as this also has a four-speed gear-box, right-hand change, and climbs hills well, like its bigger brother the "twenty."



Josef Hofmann
records exclusively for

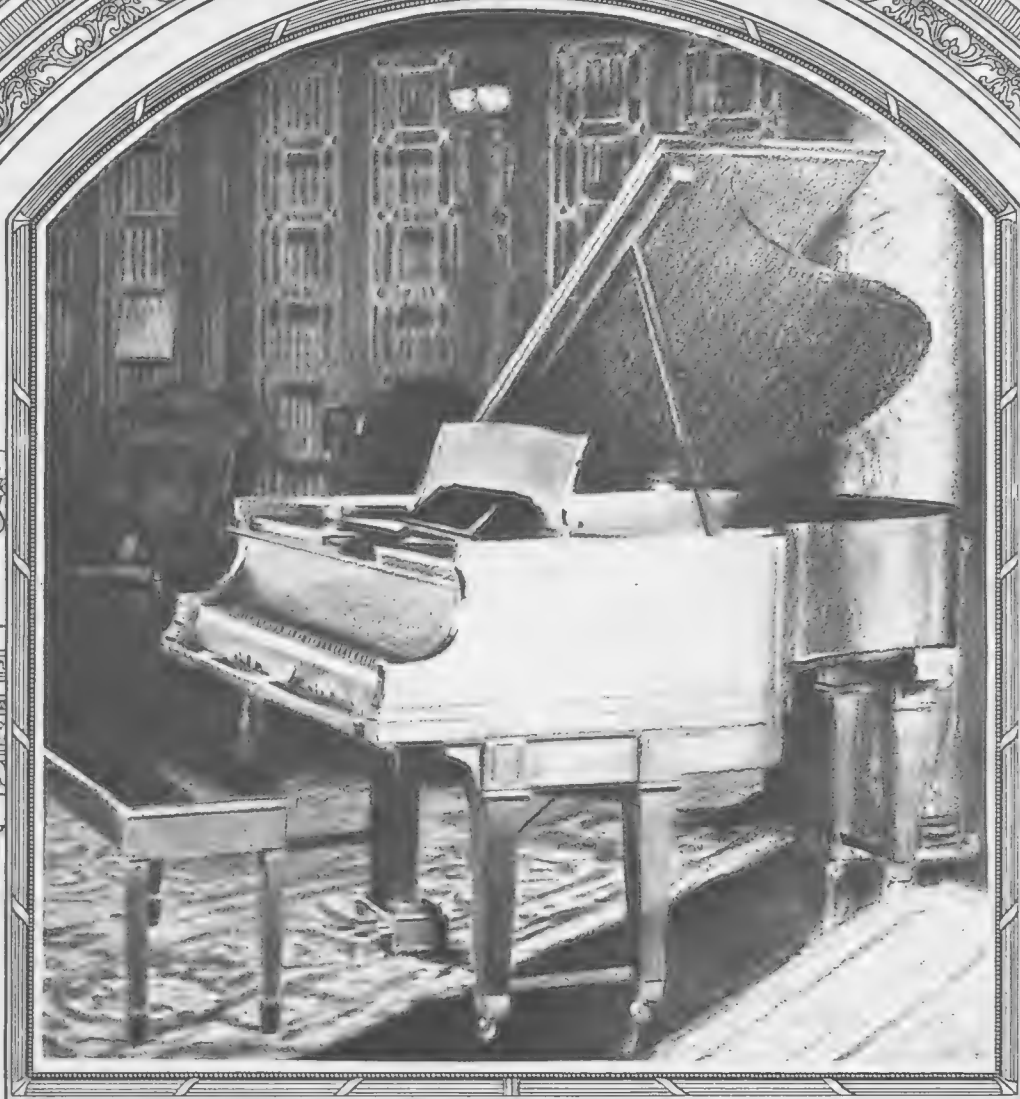
The 'DUO-ART' PIANO

"THE 'Duo-Art' Rolls correctly reproduce my phrasing, accent, pedalling, and, what is more, they are endowed with my personality. Yes, incredible as it may seem, I have succeeded in actually embodying in these rolls that subtle something which, for want of a better term, I call personality. They are, indeed, my actual interpretation, with all that implies.

"In the reproduction of my own playing the 'Duo-Art' is far superior to any other instrument of its kind. There can be no real basis for comparison."

Josef Hofmann

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AEOLIAN HALL, NEW BOND ST., W.1



Some Golf Innovations.

By R. Endersby Howard.



Passing the Limit.

A new responsibility—even may it be a new terror to people with delicate consciences—has entered into golf. The Rules Committee have issued a notice expressing the hope that golfers, "before making use of abnormal methods of play or of abnormal implements, will earnestly consider whether they are acting in conformity with the spirit of the rules of golf." Alas! I fear there are many of us whose methods of play, evolved in the best spirit in the world, are not merely abnormal: they are dreadful. However, we cannot help it if Providence has so ordered our physical constitutions that we swing the club in a manner that makes the hair of an expert stand on end. We are doing our best. We stand unaccused. This proclamation is aimed at those who introduce aids to success which have not hitherto been associated with the game.

Teeing Up and Getting Down.

Its publication just as Mr. H. D. Gillies started to use his nine-inch tee in the amateur championship at St. Andrews last week provoked the general and natural conclusion that it was directed solely at that strange creation and its concomitant, the driver with a face $2\frac{1}{2}$ in. deep—for the use of such a club is vital to the success of the "skyscraper" tee. I happen to know that the Rules Committee had these things in mind as abnormal implements when they made their statement; but they were also influenced by other considerations. For instance, freak methods of putting have lately been gaining more and more adherents, and it was felt that the time had arrived to protest against this development. Particularly is there an increase of the practice of putting croquet-fashion, with the player facing the hole and swinging the club between his legs.

A Home-Forged Putter.

I know one man who says he has satisfied himself that this is the infallible solution to all the problems of putting—at any rate when the ball is within about three yards of the hole, which, after all, is the range at which the getting down of the putt is usually vital. He points out that, at other pastimes in which the direction of the object to be propelled is of first importance—as, for example, rifle shooting and croquet—the individual engaged stands facing the mark at which he is aiming. This heretic contends that the golfer obviously handicaps himself—at any rate, where putting is concerned—by standing sideways and taking sidelong glances at his target. What he has done is to put the head of his

ordinary metal putter in the fire, so as to be able to turn it round to the stage where it allows him to face the hole with the face of the club square to the line of play. He grips the putter in the ordinary way, and declares that the results since he put this scheme into operation have been extraordinarily successful. Its recommendation is that the face of the club moves in a straight line backwards and forwards instead of being diverted from the line of the stroke—this latter the cause, I suppose, of most of the failures in the playing of short putts.

The Land-Worker's Way.

His principle is at least less unorthodox than the customary method of those who putt facing the hole, for their principle is usually to hold the club with the left

a law as to precisely how a man shall stand when putting; but I imagine that the protest by the Rules Committee against abnormal methods will have the desired effect, just as their edict against grooved or corrugated iron clubs achieved the purpose.

Pigmy Putters.

Exception is taken, also, to putters of little more than pencil length, which have appeared in some quarters. To use this pigmy putter, the player has, naturally, to bend down so that his nose is nearly touching the ball, as though he were trying to smell it rather than strike it. The idea is that, condensing himself physically and concentrating himself mentally, he is more likely to get down a short putt than when he stands up to the stroke and is more or less out of touch with both the ball and the hole. There was once a professional named Cassidy who used a putter for all the world like a flat-iron. I do not know that he accomplished anything wonderful with it, and probably the modern employers of Lilliputian putters will find themselves just as happy if they revert to normal implements.

Heads and Shafts.

In golf it is impossible to make a law for every innovation that presents itself to ingenious minds, or there would soon be so many prohibitions that the rules essential to the majority would be obscured. Everybody who knows the play of Mr. Gillies agrees that his nine-inch tee affords him little, if any, help in a drive; the only advantage can be in assisting to keep the ball low against the wind. He says that he uses it for his own amusement, and so the Rules Committee have merely included his device in their tilt at abnormalities. His driver with the gigantic head and expansive face marks a step in the evolution of golf-club manufacture. Yet it is not so very much bigger than the wooden clubs which were popular at Stoke Poges a year or so ago, and it is no more pronounced a departure from tradition than the fishing-rod drivers which once had a great vogue. They were very long in the shaft; this is very big in the head.

Wooden Pegs.

Rubber tees, and tees which consist of little wooden pegs, are latter-day inventions, but no reasonable person takes exception to them save for a point I heard advanced the other day in regard to the wooden pegs—that if their use becomes general, they may be a source of considerable trouble in course of upkeep, since players do not usually retrieve them, and a profusion of them scattered about fairways would very likely work havoc with the mowing-machines. The object of the Rules Committee, however, is to prevent the game from being made to look silly, and their announcement does not come out of season.



WITH THE FAMOUS HIGH TEE WHICH HE HAS NOW ABANDONED IN DEFERENCE TO THE ROYAL AND ANCIENT VIEWS ON "ABNORMAL IMPLEMENTS": MR. H. D. GILLIES.

On the opening day of the Amateur Championship a notice was posted by the Royal and Ancient Club Committee, stating that they "deplored that players, instead of trying to master the use of golf clubs, should endeavour to overcome the difficulties of the green by using abnormal implements which have never been associated with the game." In deference to this announcement, Mr. Gillies abandoned his famous high tees, and drove remarkably well from an ordinary tee. He was, however, defeated by Mr. Burrell (Troon), the Scottish champion, by 3 and 1.

Photograph by C.N.

hand somewhere near the bottom of the grip, and the right hand on the top of the socket, and push the blade at the ball with the right hand. It looks as much as anything like the effort of an agricultural labourer to turn a golf-club to some strangely useful account on the soil; it is a painful affront to the established practices and customs of the links. It is impossible to lay down

PLEASE NOTE that you have only Seven more Weeks in which to send in for "The Sketch" £2000 Competition. See Pages 2 and 3 of Cover, and Page xxxii.

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And at Paris and New York

WOMAN'S WAYS.

By MABEL HOWARD.



Hats that Will be Seen at Ascot.

Jade-green stones and steel beads ornament the black moiré pochette above, and jet and diamante the white one below. They hail from Duvelleroy.

with masses of shaded flowers round the crown, on the brim, and sometimes underneath it. One captivating model I saw had the brim turned sharply up at the back, following the line of the boyish shingled head, and was caught by a cluster of



A charming frock of white organdie muslin bordered with crimson. The skirt is adorned with clusters of rosy apples. It must be placed to the credit of the White House, 51, New Bond Street, W.



A lovely fan of silver lace with a fringe of white ostrich feathers from Duvelleroy's, 167, Regent Street.

white gardenias, in the centre of which glowed one vivid scarlet flower, making a strikingly effective splash of colour. The pedal straws are, on the whole, smaller, higher, and suitable for every occasion in town or country. They are expressed in many colours, but in my opinion some of the most *chic* are those in black or bleu-marin adorned with huge bows of tartan ribbon or velvet standing boldly erect.

Fans and Vanities.

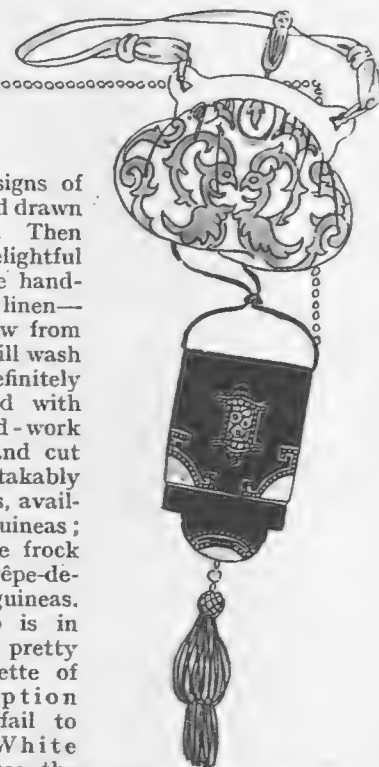
I have often joined the little gathering who gaze admiringly in the windows of Duvelleroy, 167, Regent Street, W., which are always ablaze with beautiful feathered fans and jewelled vanity-bags. The other day I went boldly in and had the good fortune to be shown some of their treasures, five of which are pictured on this page. In the centre is a wonderful fan of silver lace, completed by a long fringe of white ostrich feathers matching the slender white sticks. Other ostrich-feather fans are carried out in the most magnificent colours; the folding variety range from £3 10s., and single plumes from 30s. each. M. Duvelleroy told me that he will dye one's own feathers to match any frock, if desired. As a rival to these long, drooping plumes are beautiful fans of curled vulture feathers, tipped with gold and silver. They are softer and finer than the ostrich plumes. Another speciality of Duvelleroy is, of course, the multitude of fascinating pochettes and vanity-bags studded with real stones in perfect colours, encircled with silver marcassite, diamante, or jet. The four pictured at the top of this page give some idea of the fascinating shapes available, and others take the form of long tassels to hang round the neck or from the wrist.

Organdie Frocks for Ascot.

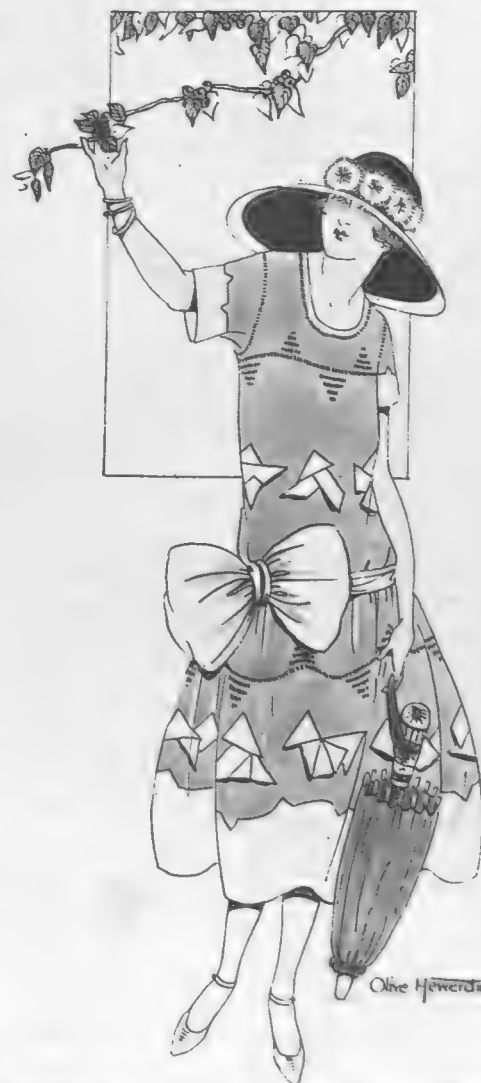
The lovely frocks of organdie at the White House, 51, New Bond Street, W., seem the very epitome of summer, and have been specially designed for Ascot this year. Many are trimmed with row upon row of narrow lace bordering fluted skirts and tiny sleeves, and others open on under-frocks of taffeta of a deeper nuance. The two portrayed on this page struck me as being particularly original and charming. The one on the left is in white organdie muslin bordered with deep crimson, and the flaring skirt is daringly enhanced with clusters of warm russet apples skilfully appliquéd. The tight bodice is formed by multitudes of tiny tucks. On the right is an equally bewitching rival carried out in misty-blue organdie bordered with white linen and decorated with quaint

appliqué designs of the latter and drawn thread-work. Then there are delightful frocks of fine handkerchief linen—which I know from experience will wash and wear indefinitely—ornamented with drawn thread-work and pleats and cut on unmistakably Parisian lines, available for 5½ guineas; and the same frock in washing crêpe-de-Chine is 8½ guineas. Anyone who is in search of a pretty summer toilette of this description should not fail to visit the White House and see the host of really fascinating frocks for which they are responsible.

(Continued overleaf.)



Two fascinating bags from Duvelleroy's—one decorated with dragons, and the other with jade stones and silver marcassite.



Quaint designs in white linen are appliquéd on this attractive frock of misty blue organdie which comes from The White House.

WOMAN'S WAYS. By Mabel Howard. Continued.

A New Sports Material.

I was exceedingly interested to see at Mme. Barri's (33, New Bond Street, W.) the other day some delightful sports suits built of a new material which is really ideal for this purpose. It is entirely hand-woven on a very small loom, so that the pattern can be made to harmonise with the line of the dress as desired. One would



This practical two-piece sports outfit is carried out in a delightful new material, with the colours and design all hand-woven in one piece. It is expressed in soft browns shaded from light beige to chocolate, and may be studied in the salons of Mme. Barri, 33, New Bond Street, W.

hardly think, for instance, that the attractive frock pictured above was made entirely in one piece of material; with no trimming at all; but such is the case, and consequently it is perfectly practical for the most strenuous sports, and will not drop or get out of shape. It is carried out in a variety of soft browns, from light beige to a deep chocolate, and the coat, also woven in one, repeats the same colourings. Another suit of the same genre was expressed in beech-brown with rust and black markings; and Mme. Barri tells me that she has many effective colour-schemes and patterns made into these practical sports suits. She also showed me a delightful coat and skirt for the country made of a new tweed, so fine

that it looked like suiting. It was woven in a soft blending of colours, and the tiny striped edging which completed the coat, collar, and wrap-over skirt so effectively, revealed itself to be the selvedge. Another charming country costume is made with a full, almost cape-like coat which allows perfect freedom of movement, and is completed by a scarf collar. It is made of tweed in an unusual heather mixture, and is trimmed with rust-coloured suède.

Tailored Suits for the Summer.

At summer race meetings and by the sea, the woman who is wearing a well-cut white coat and skirt always looks distinctive. Sketched on this page is a perfectly tailored affair in fine white tricotine which hails from H. J. Nicoll and Co., 114, Regent Street, W. The straight silhouette is maintained by the pleating at each side of the skirt, and the coat is relieved by touches of black satin at the pockets, cuffs, and collar. Coats and skirts made to measure and cut with this firm's inimitable skill can be obtained from 8½ guineas upwards; and it is hardly necessary, I think, to remind readers that perfectly tailored riding-habits are another speciality. Rainproof travelling and race-meeting coats can be had in a variety of soft colourings, striped and checked, and long tussore dust-coats are invaluable for residents in hot climates. They have also some very attractive knitted suits in new designs, one with a pretty loose open sleeve caught at the wrist in a narrow cuff.

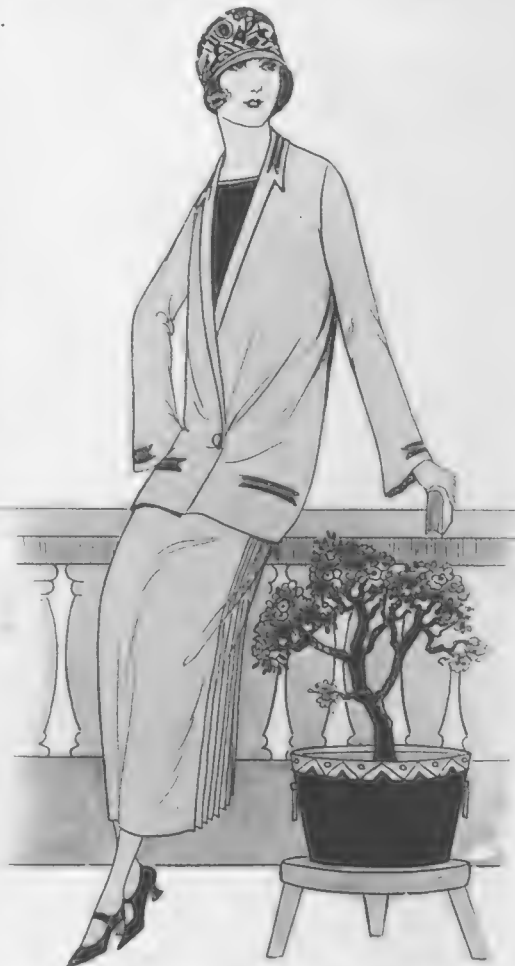
Hairdressing While You Wait.

In these strenuous days one seldom meets anyone who is not endeavouring to do as much as possible in the shortest space of time, and it is worth while remembering that, when shopping at Marshall and Snelgrove, Oxford Street, W., one has only to enter the lift to be transported to a luxurious hairdressing salon fitted with every modern improvement. There one can have every possible attention, from an ordinary shampoo for 2s. 6d. to scientific scalp massage for £1 7s. 6d. a course of six sittings. Hair waving and dressing is 3s. 6d., and "bobbing" 3s. Permanent waving is another successful departure, and a word must be said about the wonderful transformations made of naturally wavy hair which defy the closest scrutiny. Manicure and chiropody can also be obtained, and I advise every reader to apply for the new Hairdressing Catalogue, which includes full details of these branches. By the way, there is also a perfectly equipped children's hairdressing section where the small folk can be left in perfect safety while their elders continue the pleasant task of shopping in peace.

Wraps and Frocks for All Occasions.

Our summer weather is so changeable that it is impossible to be without a wrap of some description to wear over light frocks in the evening. At Staggs and Mantle, Leicester Square, W.C., there are many delightful solutions to this problem. A long chevalier cloak in moiré lined with crêpe-de-Chine is obtainable in

several lovely hues for 6 guineas, or in double-faced reversible satin in two different colours for 8½s. A graceful wrap shaped like an Arab's burnouse and made of this latter material is only 45s. 9d. For the day-time there are attractive marocain coats from 49s. 6d., cut on slender lines, with the fashionable tiered effect and decorated with silk braid. Well-cut summer coats and skirts in gabardine can be obtained for 63s.; and well-tailored wrap-over skirts in cream gabardine mounted on a silk foundation are 29s. 6d., ideal for sports. To all who mention



A perfectly tailored suit of fine white tricotine relieved with touches of black satin. It is christened the Cazona by its sponsors, H. J. Nicol and Co., 114, Regent Street, W.

the name of this paper a copy of this firm's illustrated catalogue will be sent gratis and post free.

Inexpensive Summer Fashions.

There are really some wonderful bargains to be found at Nicholson's, St. Paul's Churchyard, E.C., in the way of pretty summer frocks and accessories. Chemise frocks of spun silk in many coloured stripes are priced at 29s. 9d.; and 21s. 9d. is the cost of a neat river frock made of the finest Egyptian cotton, which looks just like silk. Then zephyr frocks boasting three-tiered skirts and demure Peter Pan collars and cuffs can be secured for 15s. 11d. in a multitude of pretty checks and stripes. Shady hats in Tagel straw, bound and trimmed with swathes of ribbon or crêpe-de-Chine, can be obtained from 10s. 11d. upwards; and a delightful little pull-on tennis hat of soft straw in mixed colours is only 6s. 11d. Fashionable feather accessories are obtainable at equally attractive prices. A cape of real ostrich feathers, silk-lined and completed with two long tassels, can be secured for 18s. 11d., and one of soft marabout is only 8s. 11d. Readers will discover many other alluring possibilities in Nicholson's new catalogue, which will be sent gratis and post free.

(Continued on page xxviii.)



A charming portrait of the now famous "Miss 1924" of the Palace of Beauty, Wembley.

The designing and making of her frocks, wraps
and hats was, most appropriately, entrusted to

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Lizard · Skin and Suède.



Admirable representatives of the season's modes are these well-built shoes, which must be placed to the credit of Debenham and Freebody, Wigmore Street, W. Patent leather and black suède make the models at the top, and lizard-skin the ones below, while fawn suède and kid are present in those on the right. The practical brogues are built of willow calf.

PHOTOGRAPHS BY DOROTHY WILDING.

NICOLL'S OF REGENT STREET



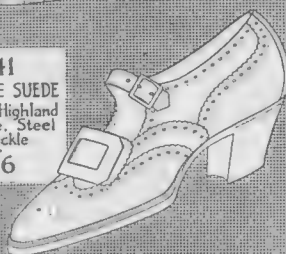
No. 730
WHITE CANVAS
2 Bar SPORTS
SHOE
Crêpe Soles
12/9



No. 762
WHITE CANVAS
Promenade
SHOE
8/11



No. 541
WHITE SUEDE
CALF Highland
Brogue, Steel
Buckle
28/6



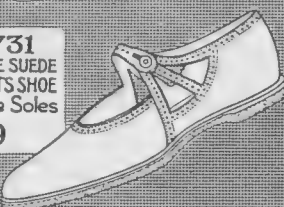
No. 522
WHITE SUEDE
CALF Full
Brogue Walking
Oxford
28/6



No. 561
WHITE SUEDE
CALF Promenade
Louis XV Heels
25/9



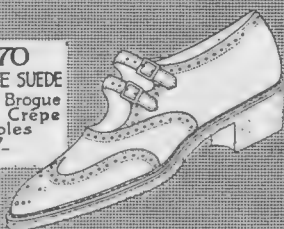
No. 731
WHITE SUEDE
SPORTS SHOE
Crêpe Soles
18/9



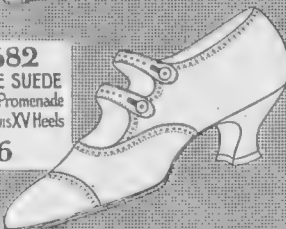
No. 764
WHITE CANVAS
Openwork Side
Promenade
6/11



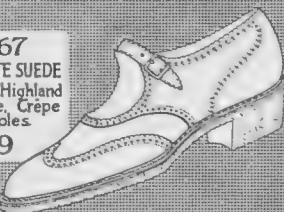
No. 770
WHITE SUEDE
CALF Brogue
Bar, Crêpe
Soles
30/-



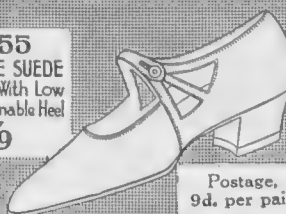
No. 682
WHITE SUEDE
CALF Promenade
Low Louis XV Heels
32/6



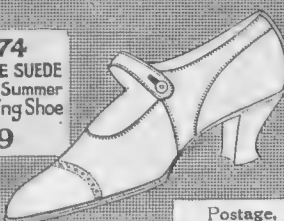
No. 767
WHITE SUEDE
CALF Highland
Brogue, Crêpe
Soles
25/9



No. 755
WHITE SUEDE
CALF With Low
Fashionable Heel
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166a, Fenchurch Street, E.C.
7, Poultry, City
24, Liverpool Street, City

121, High Holborn, W.C.
145, Strand, W.C.
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The Super Golf Shoe

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24/9

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6/6

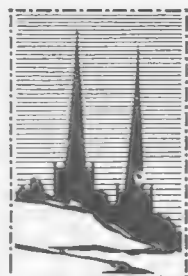
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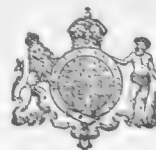
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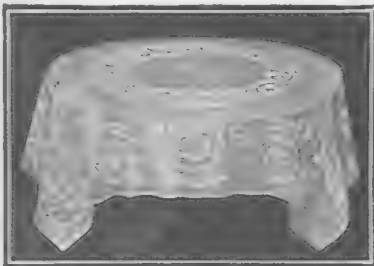
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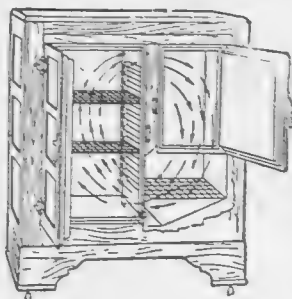
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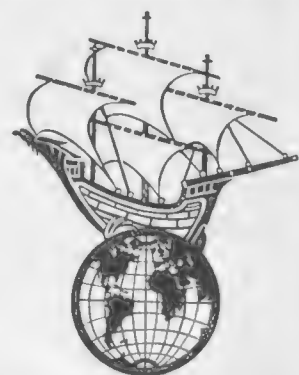
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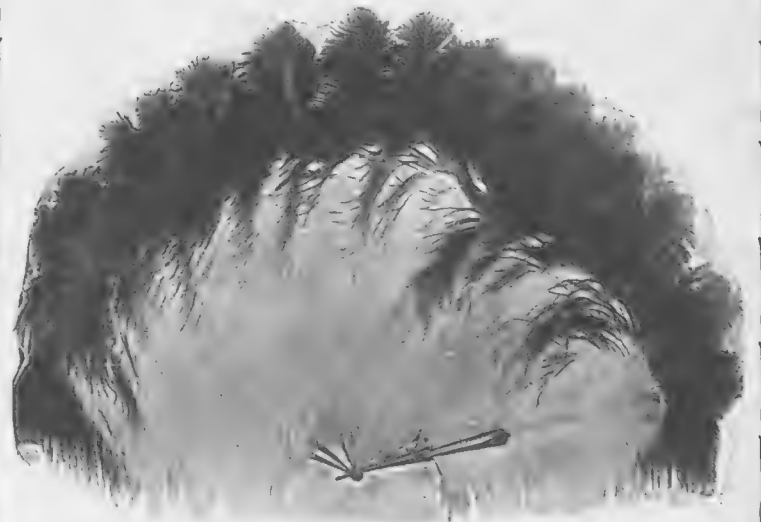
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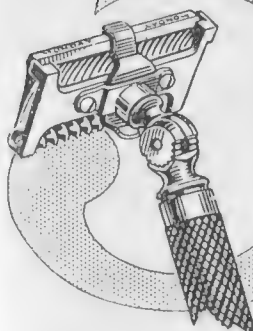
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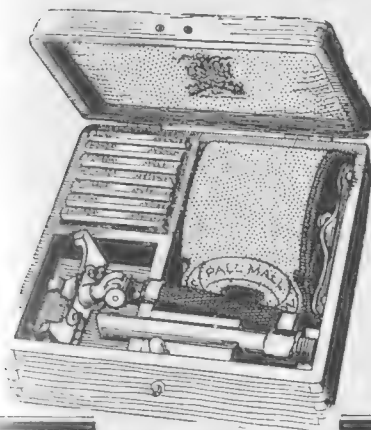
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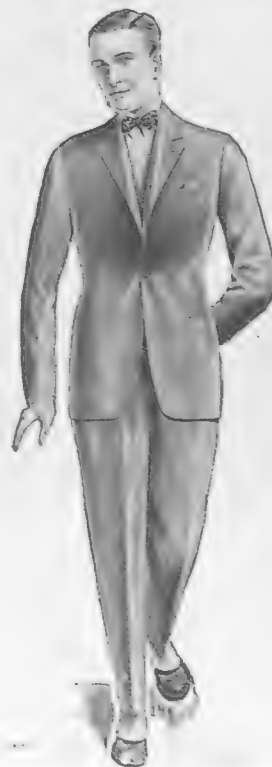
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DERRY & TOMS

Quality & Service — Kensington High St., W.8.

Delightful Spring Hats



One of a great variety of attractive styles at 2½ Gns., this delightful **PEDAL HAT**, with rolled brim, is trimmed reversible satin and moiré ribbon. Colours: Black, Navy, Havana, 2½ Gns. Royal and Mole.

D. H. EVANS & CO., LTD.

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IN
**SWIMMING & BATHING
COSTUMES,
WRAPS, etc.**



No. 670 SKU.—BATHING COSTUME. In Black Taffeta Silk, finished Frills at side.

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"MILLCENT"
Attractive Evening
Gown

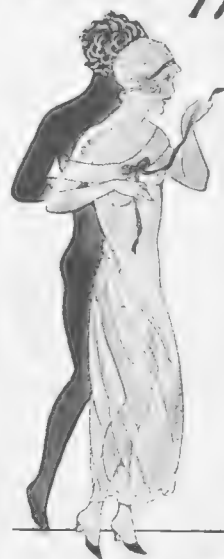
In Georgette,
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original bead
ornament, finished
with long tassel.

In all
Colours **14 GNS**



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& JONES LTD.**
REGENT STREET,
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Slenderness Achieved by delightful Three-in-One Home Treatment



DO not be haunted by the "spectre" of a too-generous figure. Without dieting or exercise you can quickly and secretly restore girlish lines to your figure by means of a wonderful three-in-one home treatment, which is the talk of Paris to-day. The full treatment comprises (1) **Clark's Thinning Bath Salts**, which draw away the unwanted tissue in a perfectly natural manner through the pores of the skin, at the same time checking excessive perspiration and banishing all body odours; (2) **Clark's Reducing Paste** for local application on ankles, arms, neck, and wherever reduction is particularly desired; and (3) **Fat-corrective Pastilles** that alter the acquired bodily habit of excess fat-formation. The inclusive price is 20/—, post free with complete directions from the **Sole British Agents** :—

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Descriptive
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1/3 packet.
12 packets
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Woman's sweetest attribute

In the good old times, when life was less artificial, less hurried, and the air of the cities was pure, the women were naturally fresh-complexioned and charming.

Nowadays, amid the dust and petrol-fumes of the towns, it is almost impossible to retain charm of complexion without resorting to the use of a cosmetic. *Pond's Vanishing Cream* is outstandingly *the* cream for protecting the skin, and for imparting to it a delicate evenness of colour and a smoothness of texture like that of the rose. Most of the famous beauties of to-day use no

other daytime cosmetic but *Pond's Vanishing Cream*.

Pond's Cold Cream serves an entirely different purpose, but is equally indispensable in the attainment (or retention) of complexion charm. Use *Pond's Cold Cream* as a nightly massage-lubricant; it cleanses the skin and aids wonderfully in the removal of lines and other defects.

"TO SOOTHE AND SMOOTH YOUR SKIN."

From all Chemists and Stores in jars at 1/3 and 2/6, and tubes at 7½d. (handbag size) and 1/-. The Cold Cream also in extra large tubes 2/6.

For Men's use. The use of *Pond's Vanishing Cream* after shaving not only is delightful but keeps the skin smooth and in perfect condition and makes the next shave easier.

FREE SAMPLES

Pond's Extract Company will send, on receipt of 3d. in stamps for postage and packing, a sample tube of both *Vanishing Cream* and *Cold Cream* containing a liberal supply.



POND'S EXTRACT CO., 103, St. John Street, London, E.C. 1.

Ponds Vanishing Cream

30 NEW BOND ST. W.I.

Edelle

Hand embroidered gown of muslin filet lace—white organdi hat stitched and embroidered with pearl buttons and red silk.

Frock of ecru embroidered net with net frills and a bouquet of silk flowers. Mauve organdi hat has a tagel crown and flowers of straw.

With this dainty gown of embroidered ecru net is worn a hat of green taffeta embroidered in straw to match the honey coloured tagel crown.

Beautiful gown of ecru net and real lace. Cream organdi hat with shaded ribbon flowers in delicate colourings.

Frock of sheer white muslin with hand embroidery. The faile hat has a crown of embroidered straw.

FOR ASCOT



Created by an authority on chocolate—a chief among chefs—Cliftons Chocolate reaches that perfection which is only attained by a high degree of technical knowledge.

The coverings of delectable chocolate and the choice variety of delicious fillings will irresistibly appeal to you.

Cliftons

The chocolate with an unconditional guarantee

Sold only by high-grade retailers.

24



GOOCHS

VOGUE & VALUE

The wide variety of short coats at Goochs offers you a pleasing selection. Distinctive styles for all occasions—perfectly tailored, moderately priced.

"ZIA"

A charming street Coatee of Broché Rep for wearing with frocks and odd skirts. The tie ends form a graceful line to the front, and the soft gathered collar adds distinction to this well-cut coat. In beaver, grey, and stone. Price 72/=

The post free Wash and Holiday Frocks folder will be sent on request.

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Tube Station: Knightsbridge.
Telephone: Kensington 5100.

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200 rooms. 45 Bathrooms. Inclusive Terms from Frs. 15.

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S/Bex, Valles du Rhone, Switzerland. 130 Cm

The Jewel of Swiss Mountain Resorts.

Most comfortable Hotels, Golf, Physical Culture, Tennis, Magnificent Forests of firs and larches, situated on a sheltered plateau. Incomparable view. Roman Catholic and Protestant Churches, Orchestra.

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PALACE, Pension from Frs. 17.

GRAND HOTEL DU MUVERAN, Pension from Frs. 14.

HOTEL BELLEVUE, Pension from Frs. 9

Prospectus from L. J. BUCHER, Manager.

Eiffel Tower Lemonade

35 MILLION LEMONS USED ANNUALLY TO MAKE IT

The race—the ride to win—watched by a thousand eager eyes, gives to woman the opportunity of wearing the Ninette Gown in an unusually attractive setting. Upon the grand stand you will find the productions of this Home of Fashion conspicuous by their daintiness and originality. Your prior inspection, in Ninette's elegant showrooms, will prove, also, the value and workmanship.

Ninette

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(Facing Daly's Theatre),
and Branches, London, W.

'Phone :
Gerrard 2244 & 8141.

The Shoe Model 3732, shown in the photograph, is a shoe of striking originality. Black satin with white phosphorescent floral design, which is luminous at night. The price is 37/6.



M

ANY shoes become popular because they are pretty in themselves, but shoes should not rely on their own beauty to make an appeal. To provide a quiet, though dignified setting to a charming frock is all that is required of them.

Buying shoes with one eye on the frock with which you are to wear them is a very pleasant occupation at Lilley & Skinner's Fashion Shoe Shop—where a collection of the more exclusive models, sufficient in variety to cater for the most exacting taste, is found.

Advance photographs of forty or more exclusive white shoe models to be worn this season have been collated, and are to be issued immediately. A copy can be had post free on request.

Ask for Catalogue S.

Lilley & Skinner Ltd
The Fashion Shoe Shop
358-360, Oxford Street, W.1.
opposite Bond Street Tube
Phone: Mayfair 1904 & 1905

REDUCING THE WEIGHT.

HOW TO TAKE OFF ALL EXCESS FAT

We all know that after babyhood fat is ugliness, that where Obesity enters beauty flees, because fat distorts the features, smothers grace, eclipses charm and shrouds youth.

But how can we reduce our fat quickly, easily, without discomfort or privation, yet safely and altogether successfully? That is a question that a great many of the over-stout are asking. We do not wish to take dangerous, poisonous, or purging drugs. Neither do we wish to take exhausting exercises nor to use the sweat cure or starve ourselves. Yet there is a way—a way that will please you to the extent of happiness. It is a simple way that has stood the test of years, and it has required years to perfect, and to-day it stands a monument of perfection. Thousands of men and women all over the civilized world endorse it.

Here are a few extracts from some of their letters. One lady writes:—

"It is splendid. I have not quite finished the treatment yet, but I have nearly reduced the 20 lbs. and have felt a lot better in health."

Another lady writes:—
"I have removed about 16 lbs. of fat, proving that your treatment is all you can say, and more. I feel it a duty to write, as it is such a comfort to go out and feel I am not being laughed at for being unduly fat. Now I have no fear."

A Scotch client says:—

"I have lost 2 st. so far, and I have still some of the treatment left. I sleep better than I have done for years."

Another writes:—
"I feel years younger now; your treatment seems to have given me new life. I think it is worth its weight in gold. I have lost about 2 st."

This illustrates the benefits of the Hartland Method of fat reduction.

The above extracts from letters, are of course, just a few, but it gives an idea of what one is to expect. Do not confound this method with the ordinary treatment for reducing weight, but if you are stout, or getting stout, and want to reduce, write to-day (enclosing twopenny stamp to pay postage) to Winifred Grace Hartland (Dept. 893), Diamond House, Hatton Garden, E.C.1, and ask for the Free Book on Weight Reduction and give the method a trial. Either it will reduce your weight, or it will not, and it costs nothing if it fails. This should be good enough. Your letter will be treated quite confidentially.

DELICIOUS COFFEE.

**RED
WHITE
& BLUE**

For Breakfast & after Dinner.

Samuel Brothers
UNIVERSAL OUTFITTERS LTD

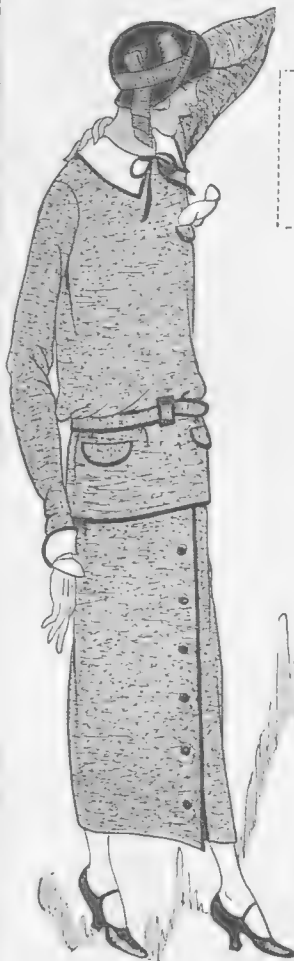
OXFORD CIRCUS, W.1

(almost adjoining Tube Station).

LUDGATE HILL, E.C.4

(near St. Paul's)

LONDON.



"ZARA"

Mention of "The Sketch" will bring you a copy of our new Summer "Ladies' Fashions List."



"ZENA"

"PETER PAN" EFFECTS
in the
NEW "MULTI-COLOUR"
WOOLS
and
"SILK-AND-WOOL"
—the style of the season.

Both of the styles illustrated are stocked in all-wool mixture Stockinette in the new "multi-colour" effects, namely—grey/cherry, light saxe/cinnamon, almond/putty, navy/light grey, black/white and saxe/grey.

Also in "multi-colour" Silk-and-wool in saxe/flame, willow/cherry, navy/white, peacock/cherry, black/white, fawn/saxe and almond/cinnamon.

"ZARA"

Peter Pan Jumper Suit, skirt on cami-top, crêpe-de-Chine collar and cuffs, braided.

In All-wool,

39/6

In Silk-and-wool,

49/6

"ZENA"

Peter Pan Coat Frock, with collar and cuffs, braided throughout.

In All-wool,

35/9

In Silk-and-wool,

42/-

ORDERS BY POST.

State length and second choice of colour preferred, and permit us to send you

A SELECTION ON APPROVAL.

In the first transaction a London reference should be given. If a remittance accompanies an order, we refund money in full in the event of the goods not meeting with approval.

**DAINTY IS
AS DAINY
WASHES!**

Here are ribbons for you that are in once and for all, that need never be taken out for washing, and always look fresh and bright.

There are sample envelopes of them waiting to make your acquaintance if you will just write for one to J. & J. Cash, Ltd. (Dept. H.3), Coventry. It is worth a post card, because

If it's CASH'S it washes!

All drapers stock Cash's Wash Ribbons. Made in Pink, Blue, Heli, Maize and White, in widths up to 1 inch.



Mr. Mak' Siccar convinces him.

Mak' Siccar: Yes, Sir, I maintain that STEVENSON'S "MAK' SICCAR" DRY CLEANING PROCESS will return to any suit its smart, fresh, well-tailored look, making it practically AS GOOD AS A NEW ONE.

Puzzled Gentleman: It seems to me impossible, but you are so convincing, I've made up my mind to risk it. MY SUIT WILL GO TO STEVENSON'S TO-DAY.

Suits Cleaned from 7/6.

Stevenson's Pay Return Carriage.

The Artist Dyers and Dry Cleaners.

**STEVENSON'S
DUNDEE**



London Office:
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TRADE MARK

LOW PRESSURE CORD TYRES

(MADE IN ENGLAND)

WERE USED BY A.B.C. CARS in the LONDON—LAND'S END TRIAL.

WON 2 GOLD AND 3 SILVER MEDALS

NO TYRE TROUBLES

These are the Cars—Made by A.B.C. Motors Ltd., Walton-on-Thames.

3-Seater, £215.

4-Seater, £225.

"Bal-lon-ette" Tyres fitted as standard—no extra charge.

FREE OFFER TO PRIVATE MOTORISTS ONLY

to advertise "Bal-lon-ette" Tyres.

In order to convince you of the superiority of "Bal-lon-ette" low-pressure tyres over ordinary tyres we will sell you a set complete with wheels to fit your car, and if you are not satisfied return them to us within 14 days and we will **refund your money**, charging you only for the carriage incurred (if any). This is, of course, providing that they are given fair wear and tear and have not been damaged by an accident.

We were the
FIRST BRITISH
MANUFACTURERS

to market the
**LOW
PRESSURE
TYRE**

and we market
THE BEST!
We can fit **your**
car. Wheels
for most makes
of cars are kept
in stock in
London.



Made by
Riley, Coventry

The RILEY 11 h.p.

Four-door De Luxe type, to which "Bal-lon-ette" Tyres are fitted as standard with no extra charge. Price complete with "Bal-lon-ette" Tyres, £460

Sole Manufacturers:

ASSOCIATED RUBBER MANUFACTURERS, Ltd.,

Almagam Mills, HARPENDEN. LONDON: 172, Gt. Portland St., W.1. BRISTOL: 100, Victoria St. NEWCASTLE-ON-TYNE: 38, Grey St.

THE WHITE HOUSE MAISON L. GIRAUD



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GOWNS
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ASCOT.

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In the new Gossard is developed the most advanced principle of front lacing—a modishness and refinement in design for each of the Gossard nine ideal figure types. Exquisite in materials, dainty in finish, the new Gossard is truly beautiful—wonderful in its effect when worn.

Write to us for the names of the better shops in your locality who feature Gossard corsets and brassieres. Ask their expert corsetieres for a fitting and see for yourself the Gossard Line of Beauty.

THE BRITISH H. W. GOSSARD CO., LTD.

Largest Makers of Fine Corsets

168 Regent Street, W. 1

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GOSSARD

Corsets and Brassieres

IN

PEARS
PAGEANT
of
BEAUTY



GIVE me a face showing character and purpose. Add two subtle eyes set wide apart. One nose, straight. Two lips, finely moulded. One chin, well modelled. Roses and cream well-mixed for the complexion. A frame of wavy hair. That is the face I like to photograph.

Yevonde

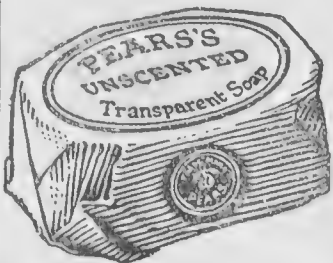
What is Beauty?

An excellent recipe for loveliness, Yevonde's, to judge by this example. Here is a face brimful of character. No pretty-pretty beauty, here, but strength and individuality.

"Roses and cream—well-mixed—for the complexion": the sauce piquante that adds enchantment to the loveliness of straight nose and subtle eyes.

And to produce the roses and cream the proper recipe is Pears Soap well-mixed with water into fresh creamy lather.

Its perfect purity and stimulating freshness make Pears Transparent Soap to-day as it has been for 130 years matchless for the complexion.



PEARS for health and beauty



Jay HAT

the essence of refinement

The CLIFFORD Model

A charming Jay Hat of fairy-light crinoline swathed with gaily flowered crepe-de-chine—to shade your eyes becomingly from summer skies. "Altogether irresistible," you will say, when you see yourself before the mirror in this attractive model.

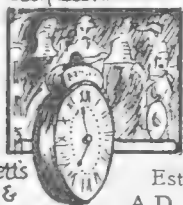
The more exclusive milliners everywhere have a range of Jay Hats to show you. They are not expensive. You can always tell whether a hat is a genuine Jay model by looking for the label inside—a picture of a Jay.

If you have any difficulty in obtaining a Jay Hat, write direct to



VICTOR JAY & CO.
5-7 Southwark Bridge Rd.
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Bennett's
Gog &
Magog
Clock

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A.D. 1750

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Made specially to suit any climate, perfectly damp and dust proof, supreme Timekeepers.
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"MAGNOLIA"

A new design in soft blue and orange colouring, giving a rich, subdued and absolutely unique effect.

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EXCLUSIVE COLOURING.
MODERATE PRICES.

Tea Cup and Saucer	2 0
"Set 21 pieces 6 Persons	1 7 6
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Meat Plate	1 10 1
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Other articles at proportionate prices.

Write for detailed price list and illustrations of other designs in Pottery and Glass for Town or Country. (Samples on approval.)

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Own a SINGER and be satisfied

A Story of Satisfaction from THE TENNIS COURT.

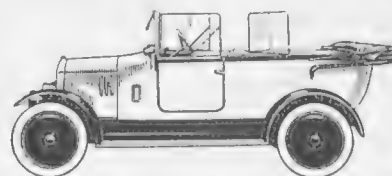
"WITH a SINGER at my service, I have no cause, these days, to dress in haste, arriving hot and flurried on the courts, completely 'off' my game. No longer does a footweary enthusiast tramp home tired and weary after many 'hot' sets. All that sort of thing is relegated to the past. The service of the SINGER makes all the difference to my own 'service.' No 'faults' with either of us. She's 'game' for anything. A 'deuce' of a fine car. Time was when sodden courts after rain took all the zest from the day, but now, whilst courts are drying we pack up our troubles in the SINGER and go off for a joy-ride seeking health and pleasure in a different way. Plenty of room for the 'mixed double,' we're a happy, comfortable, contented lot, serene in the service of the SINGER. You'd just 'love' a SINGER for yourself."

There's a Singer to suit every taste from £200. Rotax Lighting and Starting Equipment. All Singer Cars can be purchased on Deferred Payments through any Singer Agent. Illustrated Catalogues and full particulars sent with pleasure.

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The lovely Stole illustrated is Genuine **ARCTIC WHITE FOX** of particularly fine quality. These skins are selected, large full-haired winter skins, pure white in colour. Trimmed with Natural Head, Paws and large Brush, well made and lined ruched crêpe-de-Chine. The ideal Summer Fur.

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For Hard Wear and Motoring

Furs purchased **NOW** will be stored free and need not be paid for until required.

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IN FULL IF NOT COMPLETELY SATISFIED.

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The Name of Maison Nicol

on a transformation is a pledge of lasting satisfaction, and ensures a charmingly becoming coiffure for its wearer.

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Twilfit

ENGLISH MADE.
EVERY PAIR FULLY
GUARANTEED,

NEW
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MODELS.

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Perfect Fitting Model, without lacing. Made from fine pink Batiste and elastic. Very lightly boned with "Twilfit" spiral steels. Fastened in front, with 5 in. busk and hooks and eyes. Sizes 24 to 32 in.

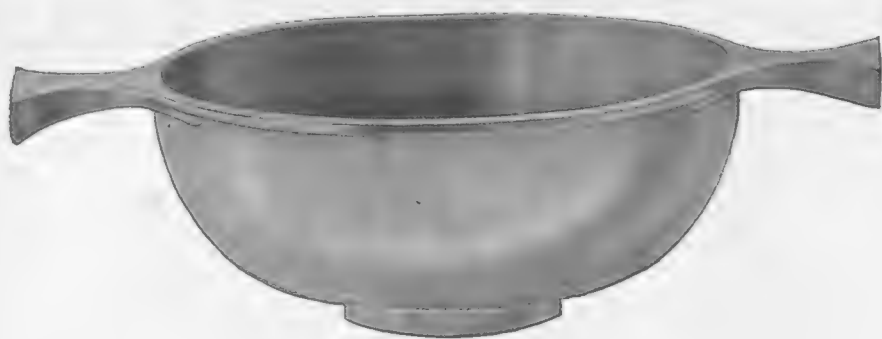
Price **21/-** Post Free

When ordering these corsets, please quote 3 in. larger than for lace-up models.

ALL CORSETS SENT
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OUR REPRODUCTIONS OF THE QUAICH are made in many sizes, varying from the tiny Salt Cellars shown in the smaller illustration to those of larger dimensions suitable for holding Fruit or Flowers, or serving as Loving Cups or Sports Trophies.

They are plain in pattern, of a substantial weight of silver but in a new alloy, which, although of the same standard, quality and appearance as the old alloy requires a fraction of the amount of cleaning.

Each Quaich bears the Edinburgh hall mark, a guarantee of its Quality and Origin.

We shall be pleased to send any Quaichs on approval against remittance for price.

Diam.	Purpose	Price	Diam.	Purpose	Price	Purpose	Price
11"	Challenge Trophy	£20 0 0	5 1/2"	Small Fruit Dish	£4 10 0	Case of 4 Salts	£5 18 6
9"		£14 10 0	4 1/2"	Child's Porringer	£3 12 6	2	£3 2 6
6 1/2"	Fruit Dish	£7 0 0	3 1/2"	Sweet Dish	£2 2 0	Single Salts	£1 2 6



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Manufacturing Jewellers and Silversmiths,
GEORGE ST. WEST, EDINBURGH.



By Appointment to
H.M. the King.



THE SCOTTISH QUAICH

The word "Quaich" is a corruption of the Gaelic "Cuech," meaning the hollow on top of a hill, and as such the vessel known as the Quaich consists of a shallow bowl, which, for convenience, is fitted with two flat-shaped handles. The Quaich originated with the Highland Clans of Scotland in a dim past, the earliest specimens being of small capacity, and in wood; but as it came into more general use so it was made in larger sizes, occasionally of silver.

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BEAUTIFUL ROOMS—how much modern fabrics have contributed to make them so! Bromuff Fadeless Fabrics are the magic wands that transform an austere room into a cheery one, or provide a sombre-toned room that invites rest and relaxation.

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We guarantee "Bromuff" Fabrics to be absolutely impervious to Sun, Sea-air, Wash-tub, or Dry-cleaning, and we further undertake to replace the goods and pay the cost of making-up should the colour fade from any cause whatever.

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*Everything for the Boy
and Girl from Nursery
through Schooldays.*

SEE Goochs displays of Children's holiday wear. From smocks for the toddlers to flannels and wash frocks for the bigger brother and sister, every garment affords the practical comfort typical of all Gooch clothing. And with absolute reliability the prices spell real economy.



No. 1. Practical Little All Wool Beach Romper in attractive bright colours, bound black. In jade, cherry, buff, turquoise, tan, and blue.

Sizes 18" 20"
Prices 12/11 13/11
Postage 6d. extra.

No. 2. Waterproof Paddlers, well-made, with pocket for hanky, or sea shell treasures. Reinforced at fork. In blue, brown, gold, grey, and almond green.

Sizes 2 3 4 5 6
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Postage 6d. extra in each case.

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LONDON, S.W. 3.

Harrods are demonstrating the Sphere Oval-Octo Suspender

A Real Boon to Ladies.

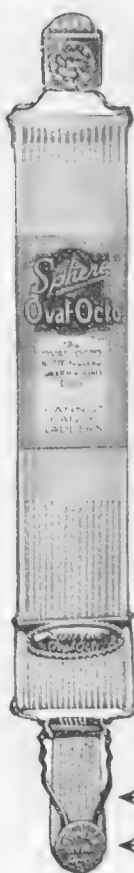
**IT CANNOT
CAUSE LADDERS**

Oval-Octo Advantages :

1. The soft and flexible nature of the button itself, there being no metal parts in it.
2. The tiny "octos" round the head of the button which prevent the stocking from slipping.
3. The smooth round wire loop which has no rough or sharp edges. The SPHERE OVAL-OCTO loop and button grips many more threads of the stocking, and gives a firm and sure hold without damaging the finest material.

"Sphere"
Oval-Octo

HARRODS LTD



Security
Stitch
Cannot
Come
Undone.

Sphere
Oval-Octo
No. OV5.

Art. Silk Elastic
(as illustrated)

2/6
per pair.

Sphere
Oval-Octo
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Fine Twill
Elastic.
1/9 per pair.

Sphere
Oval-Octo
No. OV23.
Stout Mercer-
ised Elastic.
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Shows
Sphere
Oval-Octo
Button and
Loop.

LONDON SW1



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*creators of Style
in Footwear beg to
announce that they
have appointed as their
Sole London Agent*

**MESSRS BABERS OF
309 OXFORD ST. W**

*at which address a
representative range
of their beautiful and
exclusive Shoes may be
inspected*



Camera Portraits of
Miss Annette Benson
by Malcolm Arbuthnot

Zephyr Folding
Felt Hat
Model No. L160
29/6

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Soft Felt Hat
Model No. L111
45/-

These hats are
made in many
shades of Grey,
fawn and Brown
and in the New
Season's Colours.

Lincoln Bennett & Co., Ltd., 40 Piccadilly, London, W.1.
52 King Street, Manchester, and 27 Gordon Street, Glasgow.
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All that "tailored"
means to a coat or
skirt, the name
"Lincoln Bennett"
spells in a hat.
And more.

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"Perfect
freedom"

The costume with divided skirt 1000 francs
The Skirt alone 450 ..
Other costumes from 875 .



Perfect freedom of movement is enjoyed by the woman
who wears the Olympic Divided Skirt, creation of

AMY LINKER
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"LEVESON"

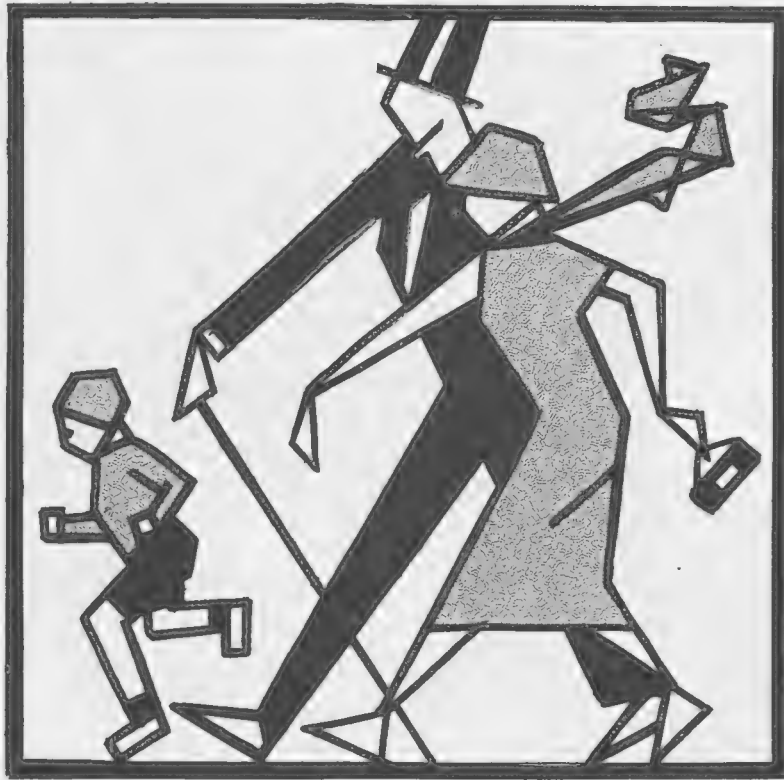


This "Leveson" Pram
is a perfect sit-up car
when you wish it so,
and for lying down the
cosy extension gives a
bed length of 47 inches.
It is never too small.
IT GROWS WITH
BABY.

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T O P S Y T U R V Y



WOMEN are in men's situations everywhere. Even in Parliament! But there's a line which is still drawn. You will never find a man in a pair of women's shoes, and if you find a woman wearing men's it's only on the golf course. Depend on it, she has other pairs which a man wouldn't wear. Indeed, couldn't'

IN MEN'S shoes style must be added to strength, and in women's service must be added to beauty. At least, that is the belief—and the practice—of the makers of Lotus and Delta shoes—for men and for women.

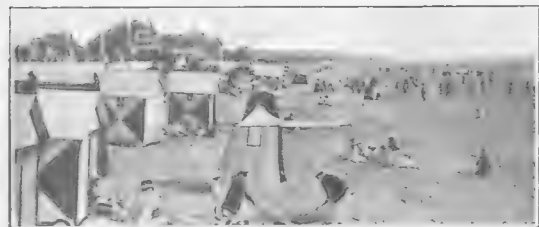
Lotus & Delta

SHOES OF STANDING

For Men and for Women

At prices from 21/-

LOTUS, LTD., STAFFORD & Northampton. ∞ ∞ AGENTS EVERYWHERE



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THE GRAND HOTEL

All comfort.
First-class Hotel.
120 bedrooms.

9 miles from Boulogne
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STATION OR
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BOULOGNE-ON-
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BEAUTIFUL
SANDY BEACH.

Golf, Tennis
All Sports

TEA DANCING
JAZZ - BAND

Regular Motor-
car Service to
Boulogne.

SAME MANAGEMENT

HOTEL
METROPOLE
NICE

Four hours from
London.

LADIES AND GENTLEMEN: I trust the evidence I have advanced from Shakespeare has been sufficient to demonstrate that



'YADIL' PASTILLES STRENGTHEN THE VOICE

I PROPOSE now to follow with a few historical references which may prove interesting. Meanwhile, may I venture to remind you that the Pastilles are priced at 1/- per tin from all chemists, or they will be sent, post free, on receipt of remittance.

Prepared by
CLEMENT &
JOHNSON LTD.
19 Sicilian Avenue,
London, W.C.1

W.B.P.

GOLF AT CRUDEN BAY

BERNARD DARWIN says:

"Cruden Bay is in Aberdeenshire, and that sounds a very long way off; but by taking advantage of the fast East Coast Expresses from King's Cross, the journey is made under very pleasant conditions. If you travel by the night train from King's Cross, the greater part of the journey can be whiled away agreeably in slumber, and you arrive at Aberdeen in time for breakfast the next morning, afterwards completing the journey by a quiet, rustic little line. When you reach Cruden Bay you will think it was very well worth the getting to.

"You say to yourself at once, not merely, 'Here is good golf,' but also, 'Here is amusing golf,' and, in fact, Cruden Bay does combine these two

qualities in such a way as to make it ideal holiday golf. By that I mean that it is not too easy for the good golfer, let him be who he may, nor too severe for the bad one.

"The turf is as good as any I have ever seen—almost too good, in fact, in that the ball sits up, just asking to be hit, and so deludes the player into the belief that he has permanently improved with his brassy. He will have a rude awakening when he plays again on other links, but, meanwhile, this lovely, soft, smooth turf makes him feel happier, and so love Cruden more than ever.

"Cruden Bay is a place extraordinarily difficult to keep away from for those who have once come under its spell."

REDUCED SPRING AND EARLY SUMMER TERMS AT THE
FIRST-CLASS CRUDEN BAY HOTEL

OWNED AND MANAGED BY THE L.N.E.R.

Full information from Resident Manager.



ROME
EXCELSIOR HOTEL
Hotel de Luxe close to villa Borghese. 350 pr. apt. Rendezvous of Roman Society.

GRAND HOTEL
Hotel de Luxe—Quiet situation, yet near the Station—The meeting-place for all fashionable Americans.

NAPLES
EXCELSIOR HOTEL
Unrivalled situation on the sea-front. Strictly an Hotel de Luxe. English and American Clientele.

RAPALLO
(near Genoa)
New CASINO HOTEL
Ideal residence for Winter and Spring. Full south. Strictly first class. Open also in summer for sea-bathing. Casino.

STRESA
(Lac Maggiore)
GRAND HOTEL & DES ILES BORROMEES
Hotel de Luxe. Finest situation. Delightful excursions. Station of the Simplon Express.

Of the same group:
IN EUROPE:
Ritz Hotel, London. Carlton Hotel, London. Hyde Park Hotel, London. Ritz Hotel, Paris. Grand Hotel National, Lucerne. Royal Hotel, Evian. Splendide Hotel, Evian.

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HOTEL ROYAL DANIELI
The world-renowned Hostelry.

GRAND HOTEL
The leading House on the Grand Canal.
HOTEL REGINA & ROME
The High-Class Residential House.

HOTEL VITTORIA
Close to St. Mark's Sq. Moderate prices.
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Nicely situated full south. Moderate prices.

LIDO VENICE
The finest sea shore of the World. Season, April-October.

EXCELSIOR PALACE HOTEL
Maison de Luxe—entirely up-to-date

GRAND HOTEL des BAINS
STRICTLY FIRST-CLASS. 600 Beds.
HOTEL VILLA REGINA
First-Class. Select and private.

GRAND HOTEL LIDO
First-Class Family House. Restaurant.
Cie Italiana des Grands Campione -
ALFREDO CAMPIONE,
Managing Director.



HOW BECOMING SHE IS IN PEARLS

How often one hears it !
And how inevitable, too !

For nothing in the firmament of jewels so becomes a woman as pearls ! - it is as if some celestial aureole, drawn by the magnetic attraction of her beauty, had come to rest upon the dreaming loveliness of her neck and shoulders !

But they must be Orientals or Têclas - to compromise with anything else is to be compromised !

Têcla

PARIS
10. Rue de la Paix

7. Old. Bond. Street. London

NEW-YORK
398. Fifth Avenue

For
Sports
and
River
Wear.



There is much to please in this cardigan and jumper, which hail from Peter Robinson's, Oxford Street, W. The jumper is expressed in embroidered artificial silk; and on the left is a cardigan in multi-coloured artificial silk and wool.

PHOTOGRAPHS BY
ELWIN NEAME.



COMMUNITY PLATE

*F*OR a wedding gift, or an anniversary, what could give greater pleasure than **COMMUNITY PLATE**—here shown in classic “Adam”? Your Silversmith can also show you “Sheraton,” “Patrician,” “Hepplewhite,” each reflecting the charm of its particular period—reinforced with pure silver at wearing parts, and

Guaranteed for 50 Years

Tea Spoons $\frac{1}{2}$ doz. 12/6; Table Forks $\frac{1}{2}$ doz. 28/-; other prices accordingly. Gift Box Sets from 3/6; Canteens from £11:15:0.

At Leading Silversmiths. For names of nearest, with illustrated particulars, write Oneida Community Ltd., Est. 1843—Inc. 1881 in Oneida, New York—Diamond House, Hatton Garden, London, E.C.1

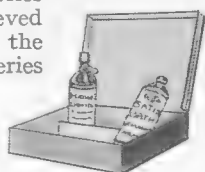
Also makers of **TUDOR PLATE**. Guaranteed for 20 Years

WOMAN'S WAYS. (Continued.)

What Every Woman Knows. One of the most delightful of Barrie's plays turns on the supreme importance of charm to a woman, and "What Every Woman Knows" is that if she is not endowed with it, somehow it must be acquired. This may sound a difficult task, but Elizabeth Arden (25, Old Bond Street, W.), who has made woman's beauty a lifelong study, tells me she long ago discovered that everyone possesses natural charm and may rejoice in the happy consciousness of a youthful appearance and perfect complexion. And these two conditions, she declares, are quite easy to attain and to hold, provided one keeps the skin fair and smooth, and the face and neck firm and young. Judging from the many people I have met who have sought her aid, Elizabeth Arden's method certainly seems to be eminently successful.

Secrets of the Venetian Treatment. Elizabeth Arden's famous Venetian Beauty Treatments are based on three fundamental principles—cleansing, nourishing, and toning the skin. The toning and tightening of the muscles to restore vanished contours is achieved by a clever scientific manipulation of the facial muscles, which consists of a series of rapid patting movements, always in an upward direction. Ordinary massage, in the accepted sense of the word, is not sanctioned in these salons. The cleansing of the skin is an important point, and for this the Venetian Cleansing Cream is used. It penetrates to the depth of the pores and dissolves and dislodges all impurities. It is obtainable from 4s. 6d., in varying quantities. The Ardena Skin Tonic is wonderful for toning

and whitening the skin. It calls every exhausted cell and tissue back to new life, and consequently brings a healthy glow to the cheeks. It is obtainable from 3s. 6d. upwards, and will speedily make a wonderful difference to the most fallow complexion. To remove lines and wrinkles, Elizabeth Arden has prepared the Venetian Muscle Oil (4s. 6d.), to which the skin is specially



These troublesome encounters with oily mechanism are robbed of their annoyance if one is armed with a bottle of Venetian Satin Bath from Elizabeth Arden's, 25, Old Bond Street, W. It will soften and whiten the most hardly used hands, and keep them in perfect condition.

receptive after the muscle-strapping and skin-toning treatment. It should be used each night regularly, and but a short

time is necessary to banish these tell-tale blemishes.

A Home Treatment.

Naturally, a treatment in Elizabeth Arden's own salons is always to be desired; but for those who find this impossible, she has created the Venetian Ardena Masque, which is the best possible substitute. It not only purifies and cleanses the skin, but stimulates the circulation, tones up the muscles, and revives the tissues. It can be secured in most attractive vases for 20s. and 35s. The hands, too, have been studied with special care, and the Venetian Satin Bath will banish the most obstinate imperfections, besides healing chapping and roughness. As the illustration on this page clearly shows, ardent motorists will find it an invaluable companion. It is a cream soap, which is conveniently contained in a tube (price 6s. 6d.) for travelling purposes.

Beauty Boxes.

Every traveller knows the tragedy of arriving at her destination jaded and weary, feeling that she will not look her best for several days. But this can be avoided by the acquisition of one of Elizabeth Arden's Beauty Boxes, which are fitted with every preparation necessary to restore health and beauty to the face. The Boudoir Beauty Box, for a dressing-table, or for a month's travel, is 75s., or 60s. in a smaller size; while for a week-end, the small 16s. size is admirable, containing over nine preparations. Elizabeth Arden's interesting little book, "The Quest of the Beautiful," contains a wealth of valuable information, and gives full details about all these preparations. It will be sent gratis and post free to all who mention the name of this paper, an opportunity which should not be neglected. [Continued overleaf.]



The Royal Hall

Harrogate

HARROGATE: "The Mecca of the Ailing—the Playground of the Robust."

Free illustrated brochure containing facts you ought to know about this famous Spa, list of hotels, etc., from F. J. C. BROOME, General Manager, 21, Royal Baths, Harrogate. Pullman and Fast Restaurant Car Trains daily from King's Cross Station.



Our pride in the outstanding supremacy of Ciro Pearls compels us to warn Everyone against the many spurious imitations

that are being offered all over the country. They bear various names, but in one respect they do not differ. They lack the faultless fidelity to the real pearl and its lasting qualities which Ciro Pearls alone possess. If you never buy pearls except at our own establishments you run no risk of getting substitutes, for there only can Ciro Pearls be obtained.

Ciro Pearls

If you cannot visit our showrooms send us One Guinea and we will post in a registered packet a necklet of Ciro Pearls 16 inches long, with solid gold clasp, in case. Keep them for a fortnight and compare with any real Pearls. If you can detect any difference, return them to us and we will refund your money in full.

Our illustrated Pearl Booklet No. 5, will be sent post free on request.

Ciro Pearls Ltd

178 REGENT ST. LONDON W. 1. Dept 5

48 OLD BOND ST. LONDON W. 1

44 CHEAPSIDE, LONDON E.C. 2

25 CHURCH ST. LIVERPOOL

And WEMBLEY EXHIBITION (PALACE OF INDUSTRY)



(Continued.)

**Fadeless
Summer
Furnishing.**

This is the time when fortunate owners of country and seaside bungalows are busily preparing for a joyous summer season. The task of furnishing, which was once regarded as a serious problem, is a veritable delight nowadays, when curtains and cretonnes are as bright and varied as the flowers they depict. Illustrated on this page is a charming corner carried out



An inviting library lounge chair which has been constructed with specially deep springs by Williamson and Cole.

Alternatively, the curtains may be made with a perfectly plain background, completed with an appliquéd border of the lilac pattern. They are lined and faced with one of the famous Sunpruf fabrics. It is Sunvein casement cloth, which is guaranteed unfadable. It can be secured in a wide range of lovely colourings from 1s. 3½d. a yard, 31 in. wide. An entire window scheme can

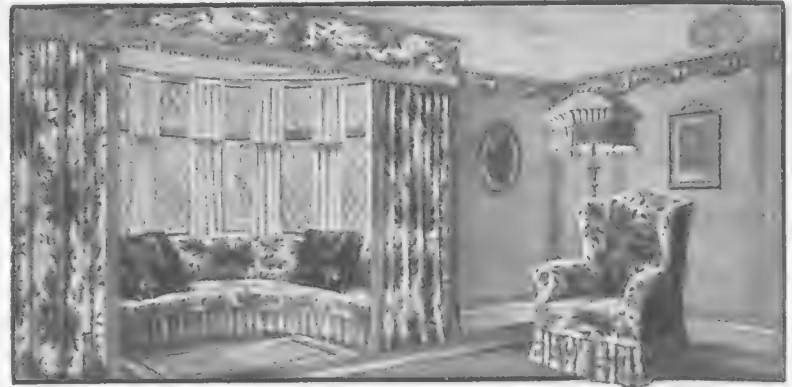
be carried out very effectively with these Sunpruf fabrics, relieved with a narrow unfadable frieze of Suntrail Border in harmonising colours.

**The Library
Lounge Chair.**

However artistic the setting, to enjoy the simple life, one needs a really comfortable armchair in which to rest after the day's strenuous exertions. And if it is picturesque as well, so much the better! Certainly the inviting library lounge chair on the left fulfils both missions with equal success. It has been specially constructed with deep springs by Williamson and Cole, and the comfortable seat is fitted with an extra spring edge. The price is £4 19s. 6d. A luxurious Chesterfield with an adjustable end costs £12 10s.—length 6 ft. Carpets of every description are other specialities of this house, and beautiful Persian designs and colourings are cleverly reproduced in the Pershona carpets, from £13 16s.—size 9 ft. by 9 ft.—while fine Wiltons and Axminsters are obtainable at practically every price. Everyone who is contemplating re-furnishing, whether in town or country, will find a sure guide in the beautifully illustrated book entitled, "The Home Beautiful," issued by Williamson and Cole. It will be sent gratis and post free to all who mention the name of this paper.

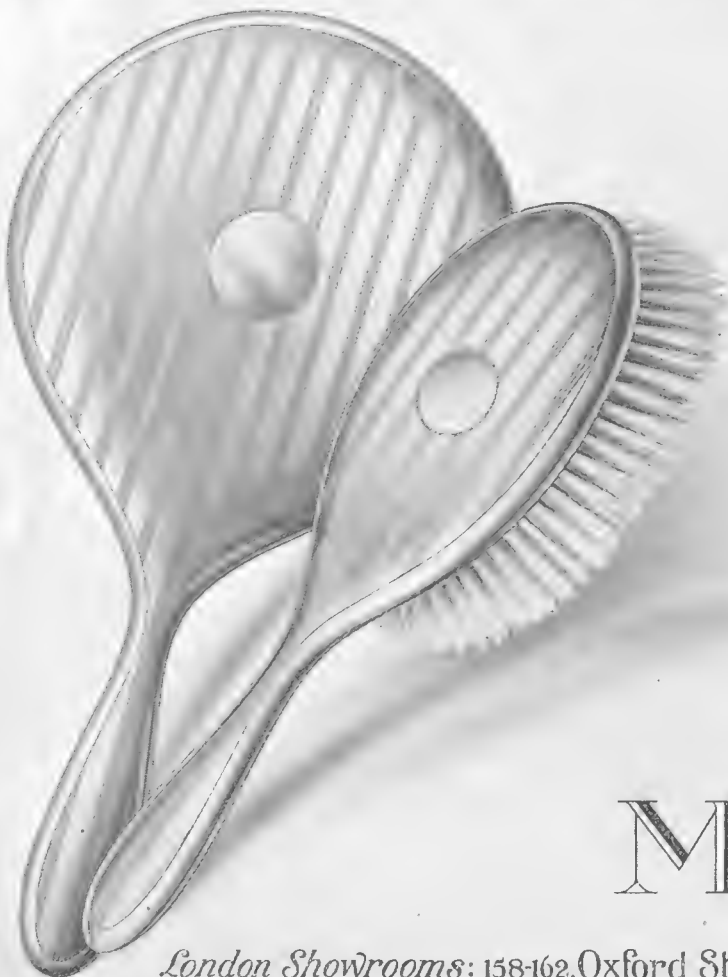
**Pleasure
Cruises to
Norway.**

There is no more delightful holiday than a pleasure cruise to the Norwegian fjords on the magnificent s.s. *Ormonde*, one of the largest mail steamers of the Orient Line. It is a holiday which is ideal in many ways; it is a restful cruise through lovely scenery for those who wish for quiet; or it can be a fortnight filled with endless excursions, sports, and dancing for the more energetically inclined. The *Ormonde* is fitted with a large ball-room, and carries an excellent band. It calls at fourteen different places, and there are ample facilities for enabling passengers to land and explore the picturesque surroundings as they will. The fares range from 20 guineas upwards, and include meals and baths. The cruises take



The artistic Lilac Elaine window treatment, designed and carried out by Williamson and Cole, High Street, Clapham.

place during July and August, and full details will be given on application to the G.H.Q. of the Orient Line at 5, Fenchurch Avenue, E.C.



BY APPOINTMENT

Pre-War Values Heavy-Gauge Sterling Silver Toilet Service

Comprising: 2 Hair Brushes with fine quality bristles, Hat and Cloth Brushes, Hand Mirror, and Comb.

ENGINE-TURNED
Set Complete

£10 : 10 : 0

PLAIN
Set Complete

£8 : 15 : 0

Each piece is obtainable separately at the following prices:

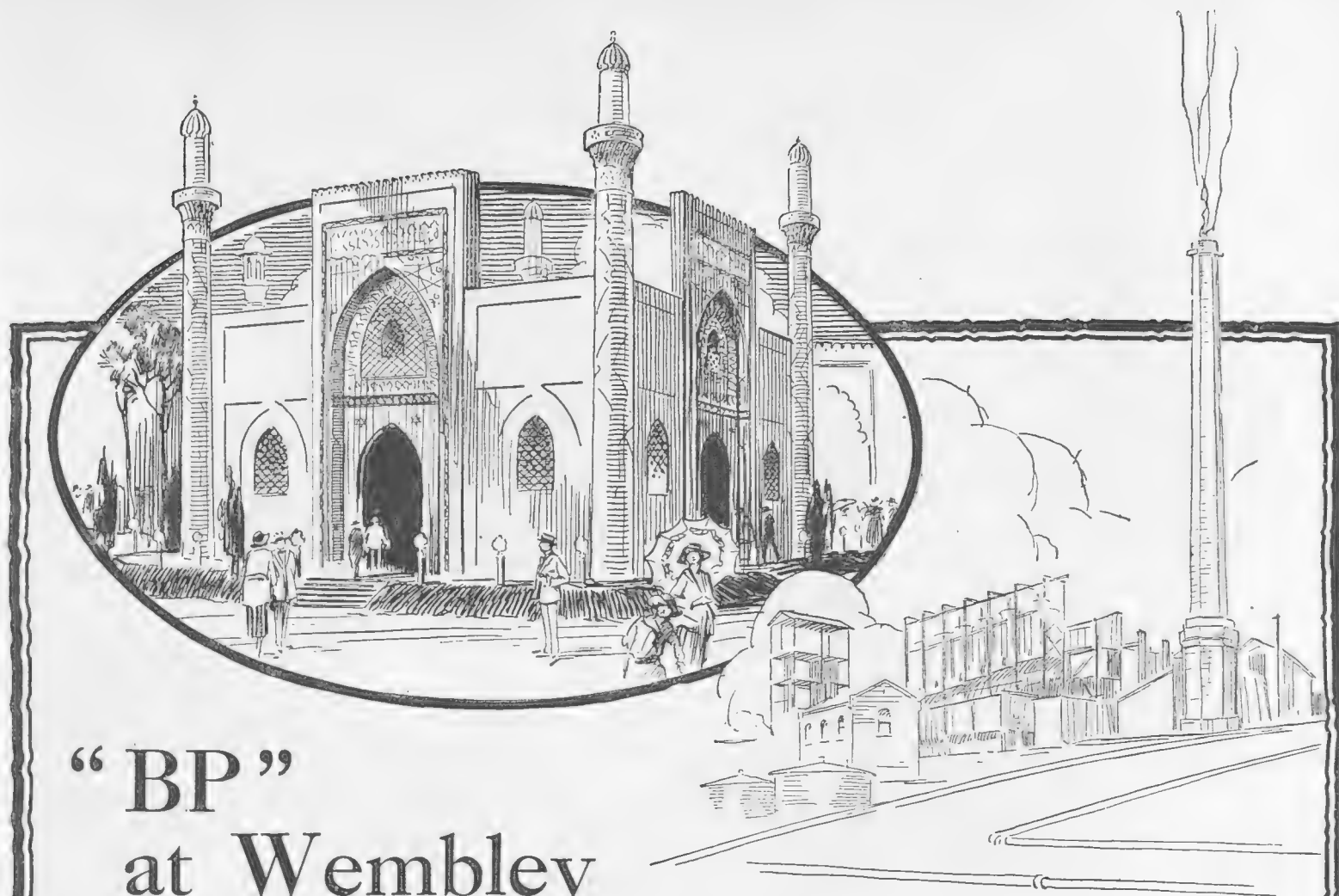
	ENGINE-TURNED	PLAIN
Hair Brushes, each ...	£1 17 6	£1 15 0
Hand Mirror ...	3 10 0	3 0 0
Hat Brush ...	1 5 0	1 0 0
Cloth Brush ...	1 5 0	1 0 0
Comb ...	0 17 6	0 15 0

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MAPPIN & WEBB

"HIGHEST QUALITY — LOWEST PRICE"

London Showrooms: 158-162, Oxford St., W.1. 2, Queen Victoria St., E.C.4. 172, Regent St., W.1.



“BP” at Wembley

The “Khan” of the Anglo-Persian Oil Company, with its slender minarets and its blue-and-green tiled doorways, is of characteristically Persian design.

It is a reminder of the beauty and ancient splendour of the land of the Shahs.

It is, too, a reminder of the source of the crude oil which is brought to Great Britain and refined into “BP” Motor Spirit.

The exhibits have been selected to give an idea of the engineering and chemical skill and the immense business organisation engaged in the task of production, refining, and distribution.

A visit to the building depicted—situated opposite India—will give you a wider and deeper realisation of the great importance of British Petrol, not only to the British motorist, but to the Empire at large.

“**BP**”
The British Petrol

British Petroleum Co., Ltd. 22, Fenchurch St. London E.C. 3.

Distributing Organization of the
ANGLO-PERSIAN OIL CO. LTD.

OUR NEW £2,000 COMPETITION

No doubt you have already started your first efforts to gain the wonderful prizes offered to you for the exercise of your artistic skill; but we think it of interest to give you the latest list of what you may win—so here you are:—

LIST OF PRIZES.

First Prize - - £1,000

**2nd Prize.—TWO-SEATER 14/28 H.P. MORRIS-
OXFORD CAR, complete and ready for the road ;
Value £300**

3rd Prize.—£144 Aeolian 'Pianola' Piano.

4th Prize.—£100.

5th Prize.—A Canteen of Community Plate; value £94 10s.

6th Prize.—The marvellous Ciné-Kodak and Kodascope; value £80.

7th Prize.—Spendid Clifphone; value £75.

8th Prize.—£50 in Cash,

9th Prize.—£10 in Cash.

10th Prize.—£10 in Cash.

11th Prize.—£10 in Cash.

12th Prize.—£10 in Cash.

13th Prize.—£10 in Cash.

14th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

15th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

16th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

17th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

18th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

19th Prize.—Case of Sparkling Muscatel, Big-Tree Brand; value £10.

**20th Prize.—A Dressing Case, by Madame Helena Rubinstein, the
noted Beauty Specialist (containing her beauty preparations.)**

21st Prize.—Ethovox Loud-Speaker for Wireless, by Burndept; value £5.

22nd Prize.—A Swan Fountain Pen.

23rd Prize.—A Swan Fountain Pen.

24th Prize.—A Swan Fountain Pen.

25th Prize.—A Casket of 150 State Express Cigarettes.

26th Prize.—A Swan Fountain Pen.

27th Prize.—A Casket of 150 State Express Cigarettes.

28th Prize.—A Swan Fountain Pen.

29th Prize.—A Casket of 150 State Express Cigarettes.

30th Prize.—A Swan Fountain Pen.

31st Prize.—A Casket of 150 State Express Cigarettes.

32nd Prize.—A Swan Fountain Pen.

33rd Prize.—A Casket of 150 State Express Cigarettes.

34th Prize.—A Swan Fountain Pen.

35th Prize.—A Casket of 150 State Express Cigarettes.

36th Prize.—A Swan Fountain Pen.

37th Prize.—A Casket of 150 State Express Cigarettes.

38th Prize.—A Swan Fountain Pen.

39th Prize.—A Casket of 150 State Express Cigarettes.

40th Prize.—A Swan Fountain Pen.

41st Prize.—A Casket of 150 State Express Cigarettes.

42nd Prize.—A Swan Fountain Pen.

43rd Prize.—A Casket of 150 State Express Cigarettes.

With other Prizes still to be announced,
to bring the Total Value to £2000!

N.B.—The third prize-winner will be given the option whether he will take the £100 in cash or the Pianola Piano, worth £144; in which case the fourth prize-winner will be awarded whichever is not selected. Similarly, the seventh prize-winner will be given the option of taking the £50 or the £75 Clifphone—the eighth prize-winner taking whichever is not chosen.

We wish again to point out that this does not complete the list of prizes which it is hoped we shall give for this unparalleled trial of skill. All we should like to impress upon you all the Simplicity of the present contest, as well as the fact that there is No Entrance Fee.

Above all, read the conditions on Pages 2 and 3 of the Cover, and remember there is no limit to the number of the solutions you may send in. All you have to do is to get your copies of *The Sketch*—as many as you please—put down your order of merit, sign the signature form, and send it all to us.

The Editor cannot enter into ANY correspondence with regard to this Competition.

N.B.—Do not fail to examine Pages 2 and 3 of the Cover of this Issue.

POPE & BRADLEY
Civil Military & Naval Tailors
of OLD BOND ST LONDON W.
By appointment to H.M. the King of Spain



Intoxicants

THE MADNESS OF LONDON

By H. DENNIS BRADLEY.

LONDON is the most wonderful city in the world—and but for the imbecility of its legislators could treble its prosperity in a decade.

The secret of success is attraction. London has every facility to become the gayest and most alluring of capitals, but since the war it has been ruled by a disgusting hypocrisy designed to ruin its charms.

London is the most heavily taxed metropolis of the world—and yet our fool legislators persist in thwarting the progress by which the iniquitous taxes they impose can be paid.

This is a material world, and, of necessity, we are all salesmen, whether we sell art, literature, trousers, amusements, or pearls for swine to bait loved ones.

London is the great market place of the world—and to increase its prosperity and pay its taxes it must attract the wealthy travellers of the world.

Why, then, does every boat, coming to England from America, when it stops at Cherbourg, shed, not half, but three-quarters of its wealthy passengers? Because the French are cute enough to make Paris attractive in order that the wealth may be spent there.

By our petty restrictions of personal liberty we drive visitors away from London. This seems perfectly mad, but perhaps it is our generous method of giving Paris reparations—for the lives or money we spent in France.

The life of London—the metropolis of the world—can be made infinitely more interesting than the tawdry and fetid "side-show" life of Paris—more entertaining and more cleanly. But directly night-clubs and cabarets are opened the police are inspired to close them, whilst to order a brandy and soda, or a pint of champagne, after some absurd schoolboy-hour is made a serious crime!

Freed from the petty restrictions of narrow-minded nincompoops, London could easily outvie Paris. Gaiety is vice only to vicious fanatics. Only fools and discredited politicians get drunk.

One thing Paris misses. It can't make men's clothes. The cut is ludicrous. Americans buy their clothes at Pope and Bradley's but wear them more often in Paris. Lounge Suits from £9 9s. Dinner Suits from £14 14s. Dress Suits from £16 16s. Riding Breeches from £4 14s. 6d. Overcoats from £7 7s.

An original and interesting booklet on men's fashions will be forwarded on application.

14 OLD BOND STREET W
11 & 13 SOUTHAMPTON ROW W.C.
ROYAL EXCHANGE MANCHESTER



'Duggie' explains—

No. 5.—“Racecourse Commissions.”

Sir Edward.—I hope, Stuart, you won't think me inquisitive, but I could not help noticing that while I am sitting here you have received some hundreds of telegrams stamped “Epsom Grand Stand.” Does that mean that they have been sent from the racecourse?

Duggie.—Yes, Sir Edward. They are sent by clients who are attending the meeting.

Sir Edward.—Astonishing! Still, when one thinks of the inconvenience of rushing about amongst bookmakers, the noise and bustle, I can quite understand what a boon it must be to be able to do one's business in comfort.

Duggie.—Yes, but there is another feature, Sir Edward; the price one gets on a racecourse is more often than not disappointing.

Sir Edward.—I hadn't thought of that, but now you mention it Lord Allan did tell me that when his horse “Jacko”

won he had the greatest difficulty in getting a “monkey” on at 8/1, only to find that his horse's starting price was 100/8. What aggravated him further was that he was only offered 6/4 for a place. By the way, it would be very awkward for a client to send you a wire for a race which started, say, twenty minutes late. He would naturally like to see how the market was, and it would be hardly possible for him to do that and hand in his wire before the advertised time.

Duggie.—That would be quite unnecessary, Sir Edward. Any client of mine may, when attending a Meeting, hand in his telegram right up to the time of the “off.” Most of my clients take a supply of forms with them, all stamped, addressed, and signed with their registered nom-de-plume, leaving themselves very little to do on the course.

Sir Edward.—Great idea! Now, with regard to 'phoning you instructions. It will interest me greatly to know your arrangements.

“Duggie” Explains—No. 6.—“Telephone Facilities” in “The Sketch,” June 11th

Meanwhile—WRITE TO-DAY AND OPEN A CREDIT ACCOUNT.

Douglas Stuart

New Oxford St., London. W.C.1

THE HAZARD OF THE SPANISH HORSES.

(Continued from Page 472.)

effort to save the honour of his name, was now for Fritz the most thrillingly romantic episode of his life. He was actually, in the flesh, on the horse of his dreams; the importance of the venture added a subtle spice to his ecstasy, as did the continuous demands on his good horsemanship.

Fritz rode up the one cobbled street of Ebeldorf sooner than either he or Von Drasselburg expected, so that no one was at the door of Rothe Adler. But at the clatter of his horse's hoofs the one lighted window of the inn was flung open. Von Drasselburg, leaning out in consternation, saw through the fitful darkness a glowing, reckless, triumphant face upraised that was certainly more Rudolf's than that of the gentle, scholarly Fritz they knew. He swore at the absent Nadine—"Curse the little bungler!"—as the rider sharply wheeled his horse and disappeared.

"Nothing more to be done here," grumbled the man to his companion. "Come on, Laslov, let's clear out and start the car."

Fritz was pounding jubilantly along in the darkness. He, Fritz, had reached Ebeldorf; he, Fritz, would surely manage to return Sultan safely. Von Drasselburg must surely be furious; honour was preserved, his brother's stupid poltroonery atoned for; he, Fritz, the dreamy one, the inactive one!

Mounted there on that magnificent horse, his head a whirl of dreams and triumphs, his blood boiling, the wind behind him, he forgot that it was over-long since his Pegasus had been ridden outside the Spanish riding-school.

And it was Pegasus who first noticed the shadow, faint and long, dancing about in front of him and growing rapidly shorter

and blacker—Pegasus, bearing his triumphant, chanting rider, who shied so violently as the car rushed past—first dazzling him and then blinding him as the head-lights drew level and forged ahead; Pegasus who, terrified by this phenomenon, dashed headlong towards the city.

It had been a very late night at the Little Hot Dog, and Veronica and Franz were walking home in the wet pallor of the dawn. As they turned into the Graben a great white horse dashed by, like a ghost, riderless and galloping madly. The stirrups swung and clinked, his flanks were flecked with blood-stained foam, his coat dark with sweat, his long tail swept the mud.

"Good God!" exclaimed Franz, startled out of his usual composure. "It's one of the Spanish horses! Now how the devil—"

Fritz Beckendorf might have answered his question if he had not been lying on the Ebeldorf road with his neck broken.

And the pity of it all was that Rudolf did not even win his bet. [THE END.]

A plus-four suit is one of the suits that every man must possess, and every wise man takes care to have a good one. Therefore, when ordering one of these suits, it is as well to go to a tailor who has made a special study of the plus-four suit; and the tailor we have in mind is Mr. D. S. Morris, of 28, Sackville-Street, Piccadilly. Mr. Morris arranges the style of the suit for each individual customer, and he has just had some cloths made specially for plus-fours. The fact that he has been in business for thirty years is convincing proof that he "knows his job," because a private tailor who has not mastered the art of pleasing every customer very soon has no job to know.

NOVEL NOTES.

THE SHIRT. By PETER E. WRIGHT. (Chatto and Windus; 7s. 6d.)

"The Shirt," a collection of short stories, recalls in its title-piece the old legend of Sultan Solomon, who went in search of the shirt of a happy man, so that he might acquire it, wear it, and so be happy himself. One version tells how he found no man happy till he reached Ireland, where Pat was singing and dancing; but, alas! Pat had never a shirt to his back. In Mr. Wright's story, one Charles, rich but melancholy, had been advised to try a similar cure, with similar results. This gives the author a chance to examine the mental and moral state of many persons, and incidentally to satirise, under the disguise of the Republic of Caria, the business methods of the United States. The fable is well and happily told. The rest of the book maintains the same agreeable level, and at times touches real distinction.

PITY'S KIN. By ROBERT VANSITTART. (Murray; 7s. 6d.)

In the novel and in light verse Mr. Vansittart has already proved his knowledge and his cleverness. Here he writes historical romance and sets his scene in La Vendée during the Vendéan rising. The story centres in the fortunes and misfortunes of the Marquis de Mauves and his visionary daughter Lise. It is a novel of vicissitudes, of plot and counterplot, ending under the shadow of the guillotine. The historical groundwork is admirably managed, and those who like an elaborately wrought story of emotion and adventure will find Mr. Vansittart a congenial entertainer. But he is more than [Continued overleaf.]

ROLLS-ROYCE AIR TRIUMPH

An extract from "The Aeroplane" of May 22, 1924.

"ON THE AUSTRALIAN TRIUMPH"

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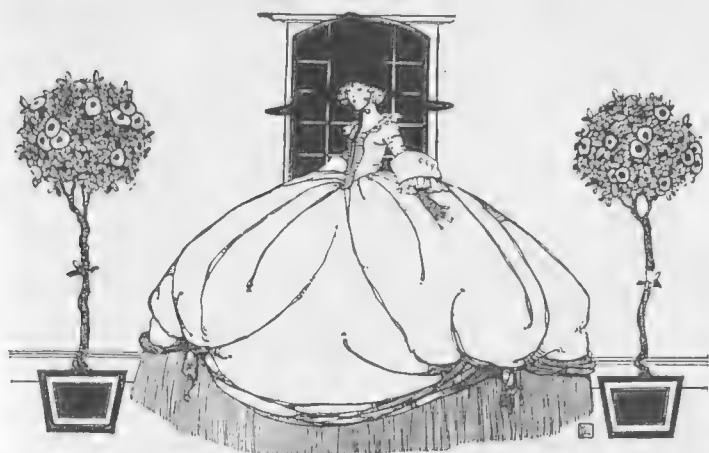
"On their arrival at Melbourne on May 19 they had covered **8,568 miles in 44 days**, an average of about 200 miles a day, **in 90 flying hours, or only a little less than 100 miles an hour** over a course which faced every point of the compass. But they were not out to break records or to 'put up a stunt,' as the modern phrase has it. Their task was to make a rapid survey of the coast of Australia, with a view to judging where coast-defence air stations may best be placed.

"They were not able to devote their time ashore to overhauling their machine and resting; they had to make notes, write reports, and interview local people as to the topographical and meteorological peculiarities of each locality. They had no prepared aerodromes. They had no prepared bases with spares and facilities for repairs. They just pushed off from Melbourne on a **three-year-old Fairey Seaplane with a Rolls-Royce 'Eagle' VIII engine**, flew round Australia and did their job.

"Without in any way detracting from such performances as the trans-Atlantic flight or the England-Australia flight, or the England-South Africa flight, or the more recent flight by M. Pelletier d'Oisy to Indo-China, one can say unhesitatingly that **the Australian flight is a better piece of work than any of them.** It has called for a more prolonged effort than some of the great flights of the past, and it has been done without the external assistance and vast preliminary organisation which alone have made the others possible. It was a plain two-man job, and it has won for the Royal Australian Air Force the admiration of all the World's aviators.

"Also, the durability and reliability shown by the Fairey seaplane and the Rolls-Royce engine (both of war-time design and largely of war-time production so far as material is concerned) under the stress of this continued work in tropical sun and rain have established **once more the reputation of English aircraft design and material in the esteem of the aeronautical authorities of foreign nations**, a reputation which must have been considerably shaken by the meteoric success of M. d'Oisy."

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Sketch 4024

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Continued.

that, for although the theme is old, the treatment is that of a conservative modern who distrusts political reaction. The novel has a meaning for the present times.

THE CURTAINS OF SOLOMON. By MARION OSMOND. (Long; 7s. 6d.)

The mysteries of a Moorish harem are here unfolded to Western eyes. There are also Western characters. Vernon Gay, a sprig of diplomacy, is in love with Valentine Crowleigh; but Vernon has not the field altogether to himself. Valentine's mother, Lady Eleanor Crowleigh, had a Hindu servant, Bukerjee, who presumed to lift up his eyes to his mistress's daughter. But, it's like Shelley's translation of Moschus' "Pan loved his neighbour Echo, but that child of Earth and Air pined for the Satyr leaping; the Satyr loved with wasting madness wild the bright nymph Leda, and so three went weeping"; for Dorothea, the maid, loved Bukerjee to distraction. Hence a pretty imbroglio, with the usual passionate interludes of "desert" fiction. But it's a readable story, skilfully told.

THE REST HOLLOW MYSTERY. By REBECCA N. PORTER. (Long; 7s. 6d.)

Not much rest about Rest Hollow, California. Mr. Roger Kenwick came by an accident and was nearly lamed, but he "made" a solitary house where weird and ghostly things happened to him. Mr. K. naturally felt uncomfortable and wished to escape, but found no means of transport except an empty hearse, which came to the door most conveniently. After this it is

not surprising that Kenwick was supposed to be dead, although how people came to



A DÉBUTANTE OF THE YEAR:
MISS VERA LEVY.

Miss Vera Levy, who was presented at a recent Court, is a débutante of the year, and is the daughter of Mr. and Mrs. Albert Levy, of Hans Mansions, S.W.

that conclusion the reader must find out. He wasn't dead, but had become a journalist in 'Frisco, which may be a form of death. A queer story, and amusing, it highly improbable.

THE WORLD IS MY OYSTER. By EDWIN PUGH. (Fisher Unwin; 7s. 6d.)

This is a sort of reversal of Christopher Sly. Instead of a beggar awakening to find himself in affluence, here a rich young man awakens to find himself reduced to destitution. He has learned no trade or profession, and therefore finds the world a stiff oyster to open. That particular world is the world of London, and Mr. Pugh has a skilful and knowledgeable touch in describing all the people of the seamy side his hero met. London proved a stony-hearted stepmother, but a good angel was not wanting, although her discovery was delayed by certain disguises. Perhaps they were more transparent than the author suspects; but no matter, the opening of the oyster is good sport, if you are not too acute or critically minded. And it is rewarding now and then to be a simpleton for the better enjoyment of fiction.

THE BLACK PARROT. By HARRY HERVEY. (Butterworth; 7s. 6d.)

A heroine, with a craze for mystery, thought she had got wind of a conspiracy in the Far East, and tries to unravel the plot and if possible bring the villains to book. There is a murder in it, or what passed for a murder, and an act of sacrilege. This may not in the end amount to very much, but the girl is attractive, and the setting of the drama highly picturesque. So for pastime

(Continued overleaf.)



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Continued.]

Mr. Hervey justifies the trouble he has taken to write a readable story.

THE HOUSE OF BROKEN DREAMS.

By CHRISTINE JOPE-SLADE. (Nisbet; 7s. 6d.)

A fantastic tale, with just a touch of sub-acid comment on life, but always pleasing. A lot of broken-down old people are to be sheltered and helped in a home run by the benevolent, rather quixotic Fannie O'Rane. Among her protégés were an unpublished poet, Mr. Cole; a poor old Miss Proctor, a gardener, and an ex-clown. These got rather on the nerves of Angus Reid, Fannie's trustee, a practically minded person who sees little sense in her scheme, and sets her young brothers and sisters against it. In spite of this want of sympathy on Angus's part, Fannie loves him, and the complication works itself out, on the whole, satisfactorily. The story moves lightly, and, although it contains a social problem, the dreariness of much problem fiction is entirely absent. Certainly, a book to be read.

THE COLOUR LINE. By HELEN MOELLER. (Arrowsmith; 7s. 6d.)

What has possessed our novelists that so many of them in one month have taken the marriage of black with white as their subject? We have already had South African and South Sea Island episodes. Here is yet another—about New Guinea this time. This is rather a tense complication. A ne'er-do-well exile is visited by his aunt, who brings out a pretty niece, "with a view to matrimony." The niece is attracted by the nephew, but he has already "gone native." Tableau! when one of his piebald kids blows the gaff. Rather sad, but well told, and makes its point of warning.

THE PIPERS OF THE MARKET-PLACE. By RICHARD DEHAN. (Butterworth; 7s. 6d.)

Another exposure of the disastrous effects of a long-drawn-out suit in Chancery. The hero married beneath him, and during the legal complication took to drink, and ill-used his wife and her son. They left him and came to London—the romantic London of the old school of novel—and suffered many things there. The hero, although ruined by the law, is no subject for sympathy, which is all with the wife and son. The style of story is hard for the sophisticated critic of to-day to swallow, but that is no reason why it should not delight ordinary people. And there are thousands of ordinary people, who, so far from finding any fault with it, will read and feel rewarded.

A new variety of bridge has made its appearance under the rather alluring title of "Buccaneer Bridge," and those who are tired of the classic game may find it an entertaining change. It is played with fifty-six cards, as there are four "ones" in addition to the aces, and the game opens by the possibility of discarding from one's hand and taking up to four extra cards. The "buccaneer" part of the game comes in with the bidding, as not only does one gain the right to play the hand in one's call, but may elect to play with any one of the other three hands as dummy, thus deciding from the bidding whether either of one's opponents holds a hand likely to help one in the winning call more than partner's would do. The game allows all the varied card play of auction, and its inventors claim that its construction is both scientific and attractive.

BROWNING ON BRIDGE.—LI.

A LITTLE A.B.C. IN PLAY.

I FEEL pretty confident that what I am going to say here about the play of a hand will be dubbed futile—waste of space and time, and all that sort of thing. You may, indeed, say something very much worse about it. Still, it's good for you (most of you—all or you, really, if only you knew it). It is simply this: the playing of unnecessarily high cards from dummy. That's all; but it is very stupid and silly, and comes from a sort of swagger, devil-may-care, "I-know-what-I'm-about" sort of play of dummy's cards.

Dummy has ace, king of the suit led. Dummy wins the trick—with the ace instead of the king. That's the situation; that's all I want to point out: how utterly idiotic it is to win that trick with dummy's ace. "Well," I can hear you say, "what about it? Nobody plays like that; and, even if they do, what's the matter with it?—that king lying over the way is still a winner, and just as good as the ace." Yes, it is; there's no denying that; but you've got to remember it, and that's the whole point—you may forget it; while you cannot possibly forget that the ace is a winner if you'd kept that fellow instead of the king. Sounds ridiculous, doesn't it? Looks ridiculous, too, in print. But when you've seen it happen in actual play, as I have, and as you all have; when, as a matter of fact, it has actually happened to most of you yourselves when playing the hand; well, then it is not so absolutely ridiculous to point out this little error in handling the cards; and so I say, don't do it, there's no object in doing it; don't make the play any more difficult than it

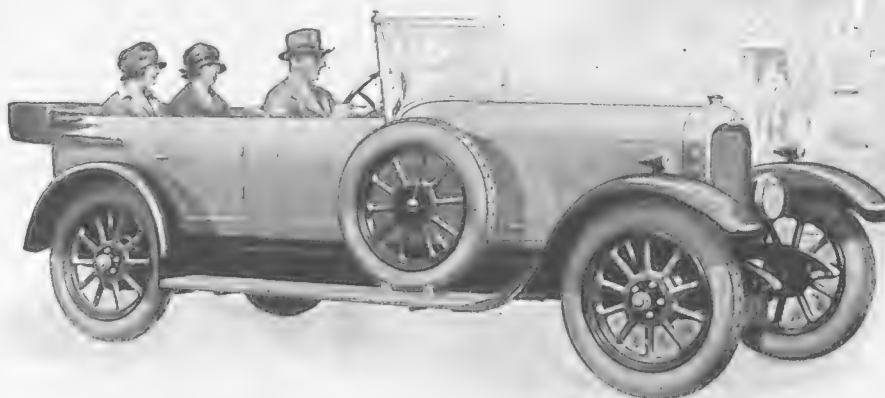
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(Continued.)

need be; it's neither clever nor brilliant; in short, it's no good.

I have, of course, purposely put the exaggerated case of ace-king play to explain the proposition. This is, I grant, stretching it a bit too much; but I hope you get my meaning. The usual every-day case is when dummy holds, say, knave, ten, nine, and up goes the knave, when the nine is the correct and obvious card to play. At the end of the hand, this ten and nine being established, let us suppose, player forgets all about the knave, and fails to make these winners.

That very business happened to me this afternoon. My partner was playing three diamonds from a clean score. I put down—

SPADES—K, Kn, 10, 9, 8.

HEARTS—x, x, x.

CLUBS—x, x.

DIAMONDS—A, 8, 2.

A spade was led, and my hero put on the knave! This was taken by the adversary with the ace. The subsequent play does not matter very much except that in the end game I was left with—

SPADES—10, 9.

HEART—x.

CLUB—x.

DIAMOND—8.

And these two spades were winners. My man was in, and had so well manoeuvred the trumps that he could put me in with eight to make these spades; five by cards, game and rubber. I was on the point of congratulating him on a well-played hand, when he became fogged, let the enemy in to make a heart and club, and so he only made his three odd. "Where's that knave of spades?" he asked. "Played to trick one from my hand," I told him. Then he

remembered; but it was a bit late. Incidentally, opponents ran out game and rubber on the next hand with grand slam and roo aces; not that I think this happened *because* my partner forgot that knave of spades—it might, of course, have happened anyhow; but it was rather rubbing in the idiosyncrasy (to say nothing of the expense) of playing an unnecessarily high card from dummy.

The remarks on this subject, of course, hold good to an extent for the play from declarer's cards as well. Here, however, there may be some excuse for playing false. The opponents may be deceived—they are sometimes (not often; say, about as often as a player of the hand deceives himself). On the whole, the play is not worth while.

Once again let me repeat: the more honestly and straightforwardly you call your hand and you play your cards, the better the auction bridge. Honesty, I am told, is a good policy right through; but as to this (having no personal experience), I can't say if it's right; but honesty at bridge pays all the time—I do know this is right.

SOLUTION TO BRIDGE PROBLEM No. 19.

(Submitted by G. Borel, The Hague.)

SPADES—A, 9.

HEARTS—6, 4.

CLUBS—A, K, 7, 3.

DIAMONDS—10, 9, 8, 5, 4.

B (dummy)—

Y ————— Z

A (declarer)—

SPADES—Kn, 10, 8, 7, 6.

HEARTS—A, K, 5, 2.

CLUBS—6, 2.

DIAMONDS—7, 3.

A is playing three spades, which is doubled by Z.

At trick one, Y leads the queen of hearts. How should A play the hand?

I have had only two correct solutions to this problem. All the others miss the essential point in the play: that B (dummy) must ruff the third round of hearts with the *ace* of trumps. Not that this makes the winning of the contract a certainty; but, unless the adverse cards are very badly placed, it is nearly a certainty, and, in any event, it is the play that must ensure a small loss, no matter how the adverse cards lie. See what happens if B ruffs with the nine and is over-ruffed. Z will immediately lead a trump, and dummy does not make a single trick by ruffing!

In the meantime, of course, A must hurry up to make both his ace-kings. If these go through he must go game. Thus: A wins trick one, leads a club, and dummy plays off ace, king, and leads a heart. This A wins, and leads another, dummy trumping with the ace. A club is led from the table and trumped by player of the hand, and another heart led, dummy now trumping with the nine. In this way YZ can only win king, queen of trumps, and ace, king of diamonds.

A simple-looking hand; but, like many simple-looking hands, it requires some thoughtful play.

Correct solution received from W. R. Jenkins (on his second attempt), and H. Usmar.

Readers of the *Sporting and Dramatic* will find that a specially good number awaits them this week, dealing, as usual, with the sport of the moment and with the lighter side of the theatrical and film productions of the day.

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Here is the opportunity—the Hawk-Eye—a film pack camera made by the Eastman Kodak Co., which takes photographs $3\frac{1}{2} \times 2\frac{1}{4}$. It is loaded in daylight, and any film can be taken out in a dark room and developed separately without disturbing the others. It is a camera without price, as it cannot be bought.

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4. Every picture entered must have been taken on Kodak $3\frac{1}{2} \times 2\frac{1}{4}$ Film Pack by the competitor, though he or she need not have done the developing, printing or mounting.
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6. The proprietors of Wright's Coal Tar Soap reserve to themselves the right of purchasing the copyright of any of the photographs sent for £2 2 0 each.
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THE WAY ROUND PARIS.

The Ras
in Paris.

The silence with which the Abyssinian potentate, Ras Taffari, regarded everything that was shown to him in France was, perhaps, at least as much the result of bewilderment as of haughty African dignity, for, if all the stories told about the visit are true, he can have had little previous idea of European civilisation. It is said that when he arrived at Marseilles, and the Prefect of the Department boarded the ship to give the first official welcome, the Ras emerged from his cabin wearing the crown, studded with many jewels, without which he never appears in public in his own country. It was represented to him that this would hardly do in France, and that even President Millerand did not possess such a headpiece. "Doesn't he?" said the Ras. "Then I must give him one," and he forthwith produced from his luggage a gorgeous diadem which he was with difficulty persuaded not to offer. Among the entertainments to which he was conducted was a gala performance of "Faust," at the Opéra—poor man! He would probably have enjoyed himself much better at the Folies Bergère. At this performance the "Marseillaise" was played, of course; but a difficulty then arose, for there is no Abyssinian national anthem. It is said that the Ras intends to order one in Paris.

The Rebuilding
of the Moulin
Rouge.

They are taking a long time rebuilding the old Moulin Rouge—of course I mean the music-hall, with the dummy windmill above it, for the dancing-rooms next door have never closed. I hear that the work has once more come to a stand still, for the original owners and the lessees

are at loggerheads. When it does open, we are promised another serious rival to the Casino de Paris and the Folies Bergère, whose supremacy is already being threatened by the Palace. Meanwhile, the music-hall kind of entertainment is flourishing at many



FORMERLY MISS CORA KATHLEEN CROSSLEY :
MRS. G. S. ROYDS.

The marriage of Miss Cora Kathleen Crossley, daughter of Mr. and Mrs. Crossley, of Cape Town, to Mr. G. S. Royds took place on May 23.

Camera Portrait by Dorothy Wilding.

theatres which give more serious work at other times of the year. The Fémina, like the Marigny, is doing a revue, Rip being one of the authors in each case. The Fémina had engaged Jane Marnac as their star, in order to compete with their rivals down the street, who already had Spinnelly. But Jane Marnac had already been engaged for the revival of "Montmartre" at the Porte St. Martin. She cannot divide herself, as the Dolly Sisters can—when the sudden indisposition of one is announced at the theatre at which the other is appearing, and two understudies do duty—so the difficulty is to be solved by her playing in the first fortnight of Rip's revue, and then going to the "Montmartre" revival. Revivals, by the way, still appear to be the order of the theatrical day.

Not Enough
New Plays.

I suppose there are not enough new plays to go round—at any rate, of the sort the managers want. For example, next year's programme at the Variétés is just announced. It will consist of four plays, revivals every one; and, although "Ciboulette" has no doubt not exhausted its popularity, and we shall all be delighted to see Maurice Donnay's very witty "Education de Prince" again; although we shall be glad to renew acquaintance with the words and the music of "La Périochole" and "Madame l'Archiduc"—still, one would have thought that something new might have been found to include in the year's effort of what still has the reputation of being the best light-comedy theatre in Paris.

A Crop of New
Comic Operas.

For the moment new comic operas are cropping up like mushrooms. No fewer than three of them were produced last week. They

(Continued overleaf.)

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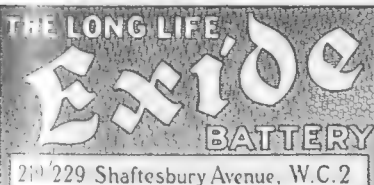
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Continued.]

are at the Gaité Lyrique, the Trianon Lyrique, and the little Michel respectively. The first two theatres, which are large and popular, give the sort of show you would expect, as also does the Michel, which is small and fashionable; but none of the three plays is particularly interesting. On the other hand, there is a really amusing new play at the Avenue, which is called a new theatre, although it is really just the little Imperial painted up. It is by Alfred Savoir, who wrote "Bluebeard's Eighth Wife," and it is about a waiter in an hotel, who is really the son of a rich hotel proprietor, who has taken the job temporarily in order to learn the business. He falls in love with a Russian Grand Duchess in exile, and she with him; but, to his great surprise, she is furious when she discovers that he is a rich man and that the affair is no longer a romantic adventure. Of course, they make it up in the end, when she has sold her last emerald pendant and has to try and earn a living, but there is plenty of amusing comedy before that. Another successful, and on the whole satisfactory, play is "Si je voulais," at the Gymnase. It is a domestic story about a good little wife, who is tempted for once to try whether she can fascinate someone other than her husband, and finds out before it is too late that she does not really want to. One of its two authors is Paul Gèraldy, who wrote "Aimer" for the Comédie Française last year. If you saw that play, and can imagine the same sort of thing in rather a lighter vein, you will be able to guess at the merits and the defects of his new play. As somebody said at the *répétition générale*, "It is all right, but I feel as if I had been sitting in a bath of cold cream all the evening."

BOULEVARDIER.

AT THE SIGN OF THE CINEMA.

BY MICHAEL ORME.

"THE COWBOY."

(AT THE POLYTECHNIC.)

THERE is yet another manifestation of the Romance of Reality at the Polytechnic Cinema Theatre, where P. Escott-North, himself a broad-shouldered cowboy, is delivering a film talk about life in the far west of Canada.

The pictures deal with the various daily doings of the cowboy—a picturesque figure to us, though not to himself, as the lecturer states, for the attractive costume of the Westerner is designed in a purely utilitarian sense.

Some of the coloured slides placed in the machine, though rather crude, are made entertaining by an attached story. The actual films are extremely interesting, particularly those of a Rodeo, where the "boys" display stupendous feats of horsemanship. The beauties of the country are placed on the screen, and there are many glimpses of the natural glories of the Canadian Rockies. It is on the prairie that the cowboy is seen at work, attending and rounding up herds of cattle for eventual distribution as meat all over the world. More intimate pictures show him at play. The cowboy is a happy, child-like person, with a nature as open as the life he lives.

Escott-North has an attractive manner, a burring accent, and expressions as illustrative of his subject as the film. He describes the Wild West as being very gentle nowadays compared with the time when cattle were branded and claimed by the men who had no right to the animals. Pitched battles followed between the rightful

owners and the "rustlers," with serious casualties; and it is only recently that this state of affairs was suppressed by the vigorous intervention of the Government. In the course of his talk, Escott-North tells many amusing stories of his pals, besides giving an exhibition of dexterous rope-spinning.

"THE MARRIAGE CIRCLE."

(MARBLE ARCH PAVILION.)

"La haute comédie" is gradually invading the screen. The effective possibilities of everyday events and the amusing aspects of everyday people are gradually brushing aside the belief that a so-called "Society Play" must of necessity be eked out with fancy-dress parties, swimming-bath orgies, and jazzing roysterers. Chaplin's "Woman of Paris" proved conclusively that a producer who is able to see the infinite importance of seemingly unimportant details can get a good story, played by good actors, to tell itself, if I may put it so. Now comes "The Marriage Circle," produced by Ernst Lubitsch, to charm and entertain us with its brilliant observation of the world we live in. Lighter in vein than "The Woman of Paris," it emphasises to a still greater degree the little ironies of life that the unobservant pass by without heed. Ernst Lubitsch brings a gently cynical mind and a sparkling sense of humour to bear on this double game of husbands and wives, and the result is a brilliant, polished, witty entertainment, built up out of elements as light as thistledown, as familiar as our daily paper—and much less sensational, if decidedly more diverting! It is amazing that a handful of characters can hold our interest unswervingly, without spoken word to help them, for the space of a couple of hours.

(Continued overleaf.)

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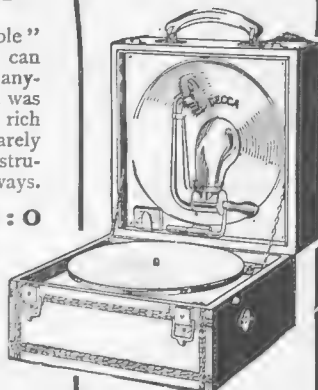
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Continued.]

But they do it, thanks to Mr. Lubitsch and thanks to his company. Mr. Adolphe Menjou, whose masterly creation of the *boulevardier* in "The Woman of Paris," will not easily be forgotten, heads the list again with his cool, complacent, chess-playing husband, who remains entirely undisturbed and undeceived by the manoeuvres of his adorable wife, played by the delightful Marie Prevost. Her brilliant personality has never been seen to better advantage than in "The Marriage Circle"; nor, I venture to think, has Monte Blue hitherto had such a happy outlet for his excellent comedy gifts.

"HOLLYWOOD."

"Hollywood" deserves to be popular, apart from the sport it offers to "movie fans" of finding lions in their lair. Of celebrities and stars, so we are told, there are some eighty odd—I need hardly say I did *not* find them all. Had I been less amused by the adventures of the heroine and her grandfather in the birthplace of the movies, I might doubtless have spent more time in star-gazing. But, in truth, Frank Condor's story of Hollywood is told with admirable humour and characterisation. There is a pleasant little vein of satire, too, running through this picture of the strange community where fame comes soonest to him who seeks it not and stars are made in a moment. Angela comes to Hollywood, thinking that her face will be her fortune. Alas! there are so many fair faces and so many fortune-hunters! Angela's castles in the air come tumbling about her pretty ears, whilst granddad, sunning himself in Hollywood, with no other thought in his head than his own health, is pounced upon by an enthusiastic producer and whisked off to face the cameras. With greatness thus thrust upon him,

Grandfather Whitaker soon attains a most delicious vanity, hobnobs with all the stars; and finally Grandmother Whitaker, Angela herself, and Angela's amusing



THE DUCHESS OF BEDFORD IN THE ROYAL TOURNAMENT PAGEANT: MISS IRENE HYMAN.

Miss Irene Hyman is playing the rôle of the Duchess of Bedford in the Royal Tournament at Olympia. The pageant is a very attractive one, and deals with the Navy this year, while the whole Tournament is the first-rate entertainment which it always is.

Photograph by Stage Photo Co.

"young man," all follow in Grandfather's footsteps.

Mr. James Cruze extracts any amount of entertainment out of this slight plot. He has produced the whole thing with great skill, as well as with humour, and with many deft little touches of human nature that do not fail in their appeal. The characters live. Luke Congreve as Old Joel, Ruby Lafayette as his delightful old wife, G. K. Arthur as Angela's lover, and Hope Drown as the disillusioned young lady are all excellent, and seem to merge their personalities entirely in the spirit of this clever film.

"JUST OFF BROADWAY."

(RELEASED JUNE 3.)

A somewhat intricate and none too logical detective story forms the latest vehicle of the popular Fox "star," John Gilbert. Given an international gang of counterfeiters, headed by a beautiful vamp, plus a handsome secret service agent of the wealthy dilettante type, plus an innocent girl befriended by a couple of kindly crooks, and the dramatic conflict is more or less a foregone conclusion. The authors, Frederick and Fannie Horton, add the necessary ingredients of intrigue and mystery by the simple method of mistaken identities. The detective-hero masquerades as a notorious counterfeiter (conveniently dead), and is accepted as such by the innocent girl. Her dancing partner evinces jealousy and suspicion, but turns out to be another secret service agent in disguise, and thus everybody tracks down everybody else, until the master-detective sets the final trap for vice and clasps virtue in his arms! Since the first feline footsteps of the immortal Sherlock Holmes sounded softly in

[Continued overleaf.]

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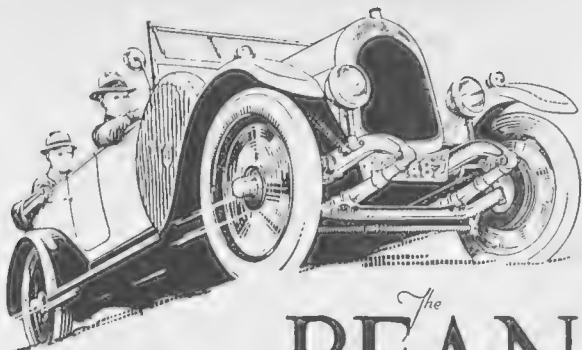
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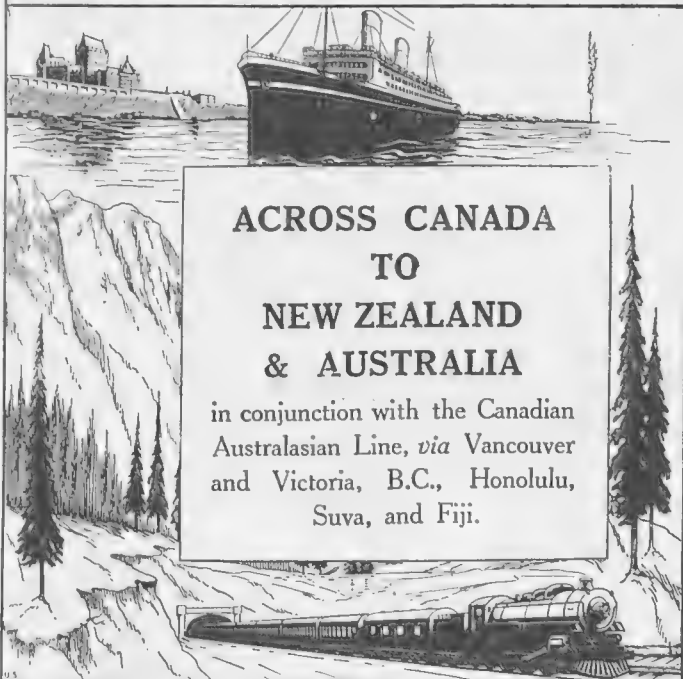
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[Continued]
the public ear, the detective story has never failed as a popular entertainment. If "Just Off Broadway" is not a very convincing addition to detective literature, it has its ample share of mystification; also, it is capitally acted.

John Gilbert is at his best in a part that demands the suggestion of hidden power, the keen eye, and the incisive manner of your ideal detective—of fiction, at any rate.

"THE LIVING TARGET."

(RELEASED JUNE 9.)

Interesting from several points of view, this Swedish Biograph picture bears evidence of a master-hand at the helm, although its climax is frankly Grand Guignolesque and harrowing in the extreme. It is the work of the Polish producer, Dimitri Buchowetzki, who was responsible for "The Loves of the Mighty"; and whatever else may be said about it, it certainly lives up to its description as "A Brisk Picture with a Scorching Moment." The story concerns the marital bliss of an ex-circus star—a crack shot—and his young wife. Their happiness, faintly disturbed by the husband's temperamental nature, which occasionally seems to need a good deal of liquid encouragement, is very definitely ruined when fate, as usual, completes the eternal triangle. A chance guest in the house, a rotter and a thief, though subsequently a repentant one, causes domestic havoc to such an extent that the crack-shot with his small son returns to his former occupation beneath the canvas of the travelling circus. His hand recaptures its old skill for a time; but when the circus proprietor, always out for a "new sensation," devises a magnified

William Tell act, the marksman's nerve threatens to go to pieces. For his own son is to form the centre of the swinging target closely surrounded by electric bulbs to be shattered one by one. The unfortunate father, penniless and broken, dares not refuse, and starts practice on a doll. But his hand has lost its steadiness—a shot goes wide—and the doll's face is smashed to pieces. When the sensational act is presented to a crowded house for the first time, and the child strapped into place, the nerve-shaken man, firing shot after shot in quick succession, suddenly sees the horrible distorted face of the shattered doll in place of his child's. To his agonised eyes the boy and the doll change places, become one, until it seems to him that his own boy is the bleeding, disfigured victim. The tension is relieved by a woman's mad rush into the arena—the mother who had been seeking husband and child.

But whilst it lasts, the father's agony is ours, and unless you have a taste for creeping flesh, your equanimity—like mine—will be sadly disturbed. Yet I admit the power of the producer, and the extraordinary tensiety of atmosphere that he has been able to create. The whole story is told with a directness that altogether does away with lengthy sub-titles. Neither the producer nor his company allows the action to flag, and in this respect "The Living Target" can certainly lay claim to a vitality often absent from the screen. It is capitally acted, especially by Mr. Walter Janson, as the crack-shot hero, whose English name, I presume, must be accepted as a *nom-de-cirque*. At any rate, his personality is as definitely un-English as is the whole atmosphere of this Swedish melodrama.

A POSTSCRIPT BY MARIEGOLD.


I MANAGED to look in at Tattersall's last week. There were all sorts of interesting people about there, for one always finds a crowd assembled when well-known studs are up for sale.


Lord Dalmeny's polo ponies, which have always been considered about the best heavyweight stud in England, were one of the first attractions, and everyone was sorry to hear that this fine player is giving up polo altogether. There was keen bidding for his ponies, and several made a big hole in five hundred guineas—even the older ones. Lord Dalmeny's pretty bride-elect, Eva Lady Belper, was watching the sale from the balcony, looking too adorable in a pinkish-fawn suit and hat, and was wearing some lovely pearls. After the wedding, I hear, the bride and bridegroom intend spending most of their time in the country at Mentmore, which Lord Rosebery gave to his son, for both Lord Dalmeny and his future wife are devoted to horses and hunting and all country pursuits.

Another pretty woman at Tattersall's was Lady Kathleen Rollo, whose navy-blue turnout was extremely smart. Her hat and dress were both relieved with touches of scarlet. That lovely girl Lady Ursula Grosvenor was in her favourite black, with one of the newest black picture hats and a delicious wrap of black silky stuff adorned with squirrel fur. She came in for an hour with some friends.

The Pytchley Joint-Masters, Sir Charles Lowther and his brother, Major Lowther, were selling some beautiful horses; and Lady Frederick, wife of a former Pytchley Master, was looking round them with Lady

[Continued overleaf.]





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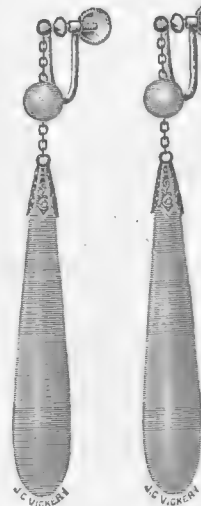
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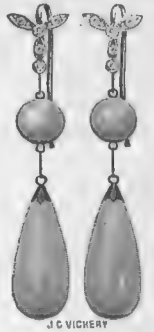
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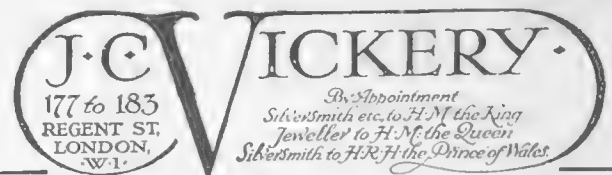
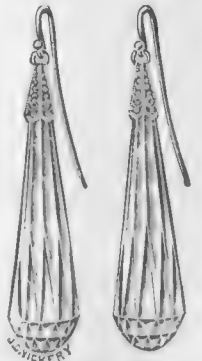
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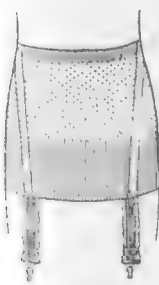
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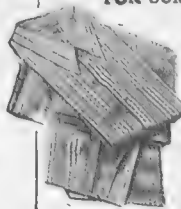
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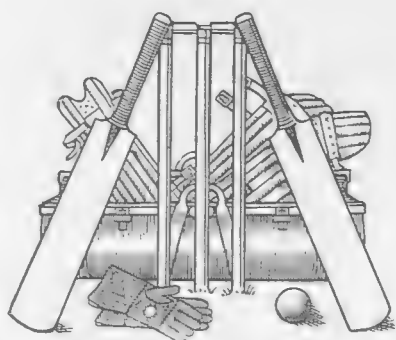
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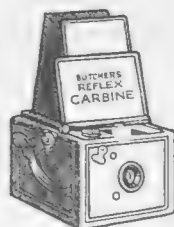
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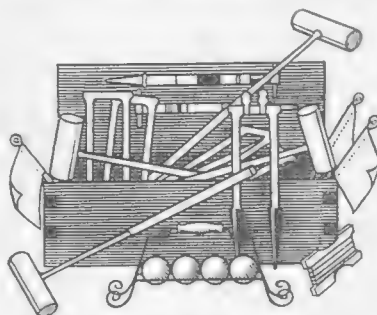
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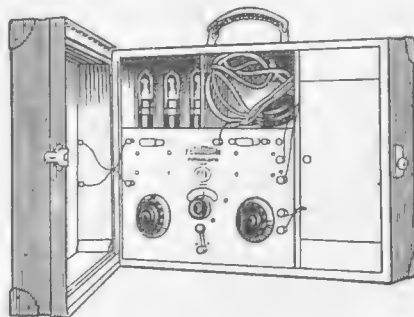
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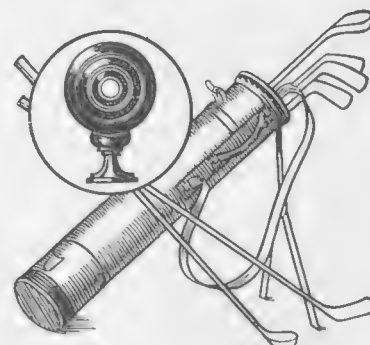


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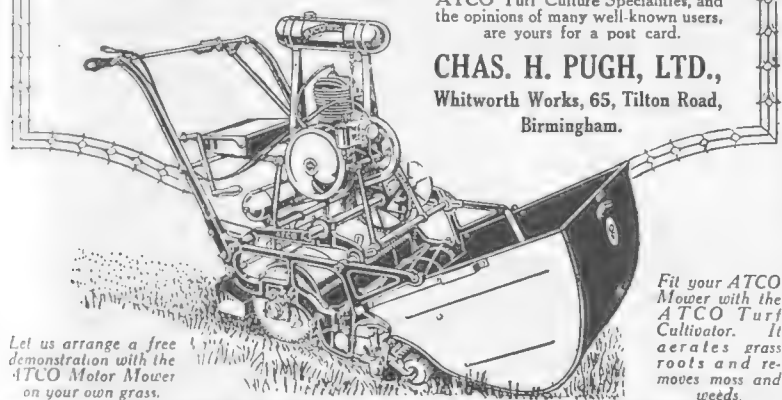
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(Continued.)

Lowther, and, I believe, bought one. Sir Hill Child, who hunts with the Cottessmore and sells his horses annually, had some very high-class horses up, and his prices were high too. Lord Wodehouse, one of our best hopes for the English polo team, was being consoled with for having his arm in a sling still—such ill-luck, when he slipped up and sprained it the other day. Captain "Freddie" Guest, Major "Rattle" Barrett, and Major Leonard Tate—all three brilliant polo men—were amongst the many I noticed there, as well as young Mr. Filmer-Sankey, of the "Blues," another good player, and who rides so well steeplechasing. He was showing the horses to Lady Ursula Grosvenor and Mrs. Gilbert Cotton.

And now to turn away from sporting topics and think of coming social events—we have plenty of important weddings in view this month. There is only one Friday chosen for a marriage in the month of roses, and this has been selected by Miss Sibyl O'Neill, who is to marry Mr. Edward North Buxton, son of Mr. and Mrs. Gerald Buxton, on the 6th—

the day after to-morrow. The bride is to arrive at the church with her brother, Mr. Shane O'Neill, but will actually be given away by her mother, Lady Annabel Dodds, a daughter of Lord Crewe. She is wearing a plain cream-satin dress with a touch of silver embroidery on one side of the waist-line; and her train of the same material is lined with a blush-pink satin. The cortège

of delphiniums which they will carry. Miss Betty Leese, for whom Lady Leese gave a dance on Monday week, is one of the bridesmaids, and the reception is being held at a borrowed house—47, Pont Street, the home of Lady Constance Milnes-Gaskell.

Another interesting wedding of this week is that of Miss Phyllis Lett, the well-known

singer, who is marrying Mr. Charles R. de Burgh Ker on Saturday next, the 7th. She selected that date, as seven is her lucky number. She became engaged to Mr. Ker, whom she had known for seven years, on June 7 last year, so felt that she ought to complete the series. The music at this ceremony will be a special feature, and two organists are to officiate. The solitary bridesmaid, by the way, is Miss Angela Barclay, the daughter of the late Mrs. Florence Barclay, whose books had such a tremendous vogue. Everyone will be glad to hear that, after a year's absence in Australia, Mr. Ker and his bride will settle down in this country, and that Miss Lett will continue to sing professionally. **MARIEGOLD.**



THE MARRIAGE OF MISS R. BROMLEY AND MR. J. SHAND: THE BRIDE.



TO BE MARRIED IN JULY: Mlle. LAINE KALLAS.



ENGAGED TO MR. PETER HARRIS: MISS PEGGY BEHRENS.

The marriage of Miss Ruperta Bromley, daughter of the late Sir Robert Bromley, to Mr. John Lister Shand, son of Sir Charles Shand, was fixed to take place at St. George's, Hanover Square, on June 3.—Miss Peggy Behrens is the only daughter of Major and the Hon. Mrs. Clive Behrens, of Swinton Grange, Malton; Mr. Peter Harris is the only son of Sir Austin and Lady Harris.—Mlle. Laine Kallas is the younger daughter of the Estonian Minister in London. Her marriage to M. Jaan Poska, son of the late Minister for Foreign Affairs of Estonia, will take place in July at Haapsaln, Estonia.

Photographs by Bassano and Elliott and Fry.

should be a pretty one, as the little eight-year-old train-bearer, Miss Betty Coates, the daughter of Lady Celia Coates, is to be followed by six bridesmaids—three in pale-mauve and three in a cyclamen-pink shade, to tone with the wreaths and sheaves

clay, whose books had such a tremendous vogue. Everyone will be glad to hear that, after a year's absence in Australia, Mr. Ker and his bride will settle down in this country, and that Miss Lett will continue to sing professionally.

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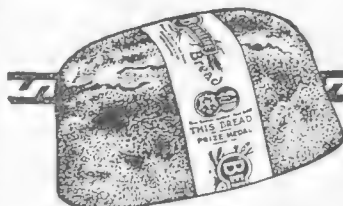
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The infant son of Captain Cecil Ramage, M.C., Liberal Member for the West Division of Newcastle-on-Tyne, and Mrs. Ramage—formerly the actress, Miss Cathleen Nesbitt—was christened last week in the Crypt

of the House of Commons, and had Mr. Asquith for a godfather. It will be remembered that Mr. Ramage and his wife met at the O.U.D.S.'s production of "Anthony and Cleopatra."—[Photograph by C.N.]

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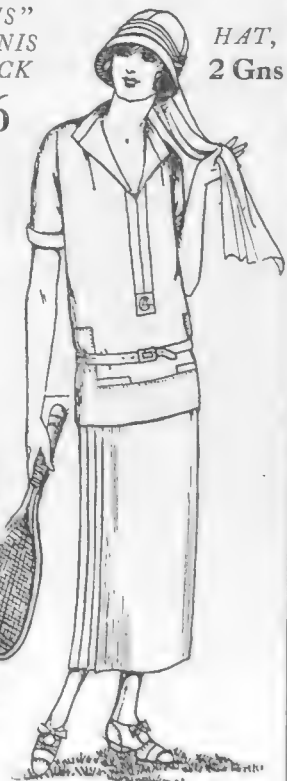
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CITY NOTES.

FINANCE IN A FIRST-CLASS CARRIAGE.

"I 'VE put five shillings each way on every outsider in the race, and that's enough for me." The Jobber folded his hands and assumed the stained-glass expression of resignation usually reserved for his wife at dinner-time.

"You're a priceless ass!" said The Amateur Bookie admiringly.

"Forgive me for pointing out that the word 'priceless' is now out of date; it is only used in the servants' hall and in auctioneers' sale-rooms. To be thoroughly modern you must say 'luscious.'"

"All right; I'll say you're a Luscious Lunatic, if you think that is equally appropriate."

"Content, dear Sir. How much did you make over last year's Derby?"

"I was looking it up only yesterday," replied The Amateur Bookie. "Eight pages of bets on each side. And the net result was a profit of exactly thirty bob."

"And yet you call me a Luscious Lunatic. Glad I don't monopolise the business."

"There was a man in the Oil Market," said The Broker, "who jobbed in 65,000 British Controlled in one day. On the lot, he cleared twelve-and-six as the result, not to mention all the clerical labour it involved."

"Shows you what the risks of jobbing are; you make twelve-and-sixpences and one pound fives, with great difficulty and industry, only to lose a pony in one fell swoop on a single foul bargain."

The Engineer shrugged his shoulders. "I'd rather build a bridge—"

"Far better. But is there money in it?"

Look at the iron and steel companies that paid no dividend for last year."

"Baldwins and Vickers; Cargo Fleet, Cammell Laird, and United Steel; Ebbw Vale, Bolckow Vaughan, Richard Hill—"

"Oh, stop it, Brokie. You give me indigestion. After all, it's a matter of trade, and we haven't got over the effects of the war yet. Give us time."

"We prefer dividends," replied The Merchant callously. "It's lucky that the big shop businesses are doing well."

"I wonder whether the Exhibition will make any permanent effect upon our trade. Or will the spending stop as soon as the visitors have gone home?"

"Bless you, no! The Americans will return full of enthusiasm for Barker's, Harrods, Gorrings, D. H. Evans, Debenhams, Dickins and Jones, Whiteleys—all the typically English stores—and you'll find customers writing back for stuff for years and years."

"And the men will babble of Burberrys, John Begg, Buchanan, all the Walkers—"

"You provoke my thirst," The Jobber rejoined; "but the Americans won't be able to write home for the whisky."

"They will, no doubt, take such steps," presumed The Amateur Bookie, "as ought to save them from feeling thirsty for months after they've exchanged this dry Old Country for the glorious Land of the Free."

They laughed at him and called him a sarcastic Pussyfoot.

"You never know," said The Broker enigmatically. "I made certain we should see South Africans very flat on the June elections, and yet the prices don't fall what you might call appreciably."

"Nor are they likely to. But you will do better to buy British American Tobacco or Imperials."

"Know anything?" asked The Engineer, glancing up quickly.

"I know they're going better," replied The Merchant vaguely. "Both of them."

"I'm puzzled about Courtaulds," The Amateur Bookie observed. "I can still take a small profit, but it's nothing compared with what I had. Shall I sell now and buy the Tobacco shares?"

"I can't see any 'go' in Courtaulds, and I can in the others. Don't you rather like a market where you can feel a bit of a spring in it?"

"Rather! I'll sell—"

"Half a minute," interposed The Jobber. "This is where we see scope for talent. You give the order to him"—and he nodded at The Engineer—"then he will give it to Brokie, and get half commission, out of which you buy me a purse with a compartment for Treasury notes. See?"

"Yes, but look here," protested The Broker. "As it is, my expenses—"

"My dear old chap, we can't help your troubles. And if you don't like to take the order and return half commission, somebody else will, it only to get the business. It's the done thing. Here, where are you off to in such a hurry?"

"I'm going to see the Committee," said The Broker wrathfully. "And, before I return half this commission, I'll see you quartered, hanged, and drawn."

"Regular old Lord High Executioner, isn't he?" exclaimed The Jobber. "I'd better go with him and see that he doesn't crumble. Bye-bye."—Friday, May 30, 1924.

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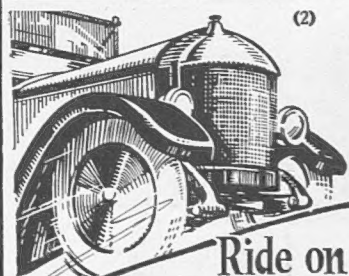
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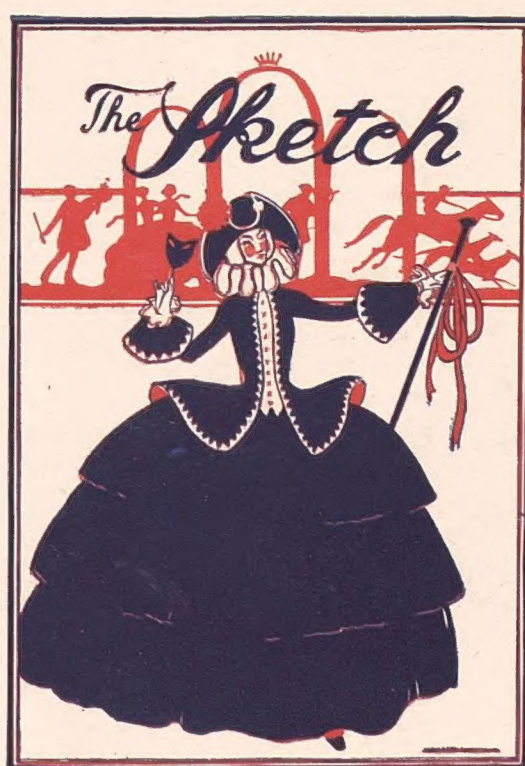
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